CD&MAG

Learn to play your guitar like the experts

GUITAR TECHNIQUES

April 1998 ❖ £4.25

Learn to lick like chart sensations

THE VERVE!

In the studio with PETER GABRIEL

David Rhodes lays down some ambient grooves

Learn two versions of Friday On My Mind

GARY MOORE & THE EASYBEATS

RUSH

Finger-twisting riffs from Canada's rock legends

On this month's CD:

- Prince
- Gary Moore
- The Easybeats
- Rush
- Joseph Küffner & more

COMPLETE FOUR YEAR INDEX!

WHAT WE DID AND WHEN WE DID IT!

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April 1998 GUITAR TECHNIQUES

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William Hames/Idols | Lionel Flusin/Idols | Robert Matheu/Retna | Bouchard/Idols

...and on the GT CD

1. Intro/Tuning
© & Ⓟ 1998 Widdle Music

2. Geoff's Blues
Funk Rhythm
© & Ⓟ 1998 Geoff Whitehorn

3. Geoff's Blues – Backing Track
© & Ⓟ 1998 Geoff Whitehorn

4. Phil Hilborne's A-Z Of Great Riffs
R – Rush part two
Ⓟ 1998 Widdle Music

5. 'Friday On My Mind'
by The Easybeats and Gary Moore
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6. 'Friday On My Mind'
Backing track (The Easybeats)
Ⓟ 1998 Widdle Music

7. 'Friday On My Mind'
Backing track (Gary Moore)
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8. 'Friday On My Mind'
Backing track (Gary Moore solo)
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9. Unplugged
Andantino by Joseph Küffner
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10. Unplugged
Backing track #1
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11. Unplugged
Backing track #2
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12. Hot Country
Country Metal!
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13. Hot Country
Backing track #1
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14. Hot Country
Backing track #2
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15. Hot Country
Backing track #3
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16. Beyond Rock
Economy Picking
© & Ⓟ 1998 Widdle Music

17. GT Tips
Essential Blues Licks
© & Ⓟ 1998 Widdle Music

18. Taylor Made
Walking Bass Lines
© & Ⓟ 1998 Martin Taylor

19. Easy Like
Prince – part one
© & Ⓟ 1998 Widdle Music

20. Lick Library
The Verve
© & Ⓟ ACM Guildford

Making the grade

All the transcriptions and lessons in GT are graded in order to give you a rough guide as to a piece's level of difficulty. There are three categories, which we've divided as follows:

'Easy' will signify that a piece contains very few or no technical challenges.

'Moderate' implies that a piece contains a few awkward moments which might need a fair amount of work before a good level of performance can be achieved.

'Hard' indicates a fairly high level of difficulty.

This is by no means all encompassing and is meant only for guidance.

Cover photo of The Verve by **Chris Floyd/Retna**
CD cover photo of Prince by **Jeffrey Mayer/Pictorial Press**

If your CD is faulty please return to: CD Systems, VDC House, South Way, Wembley, Middlesex HA9 0EH. A replacement will be sent to you within 28 days.

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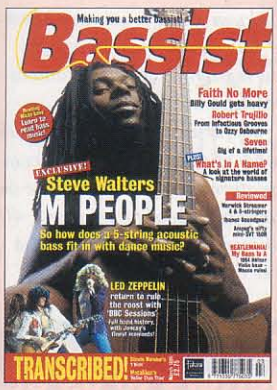

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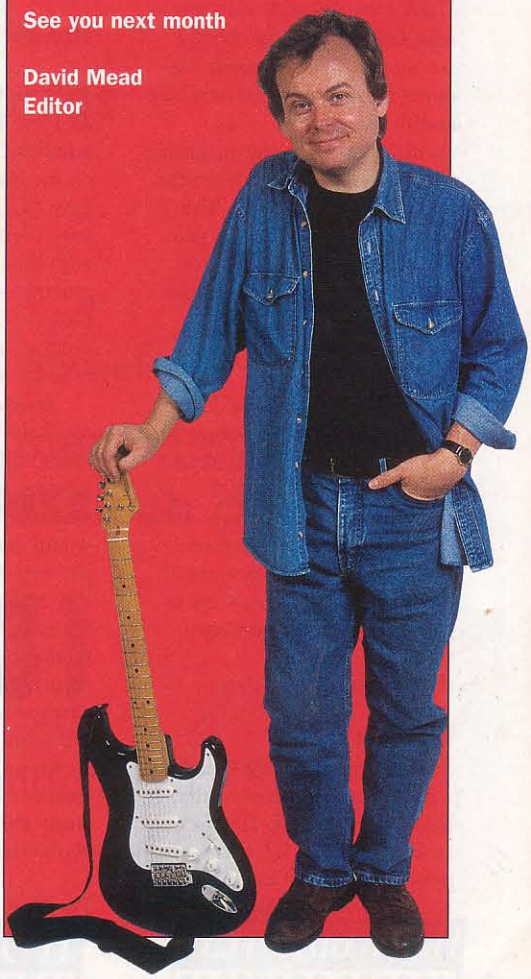
From the top

Somebody asked me recently if I was still playing with no effects connected to my amp. They remembered an editorial I wrote years ago (it might even have been when I was editor of *Guitarist*) when I told the story of the night I accidentally left all my effects at home and the band congratulated me on my sound for the first time ever! Well, on the effects front, it's a case of yes and no; I do tend to plug straight in to my amp with the minimum of fuss (I may add a little reverb), but I did buy myself a wah-wah recently! It struck me that I'm probably stuck in my retro phase for good, tending also not to use as much gain as I would have done a few years ago. But then someone told me that a guitar through a wah-wah straight into a Marshall was a very contemporary sound! Hoorah, I'm young again – well, I always knew I was ahead of my time...

At last we are able to bring you an index for GT! I've been promising it for ages and a couple of you even sent in your own databases for our perusal in the mean time. Many thanks for your efforts, but in the end we went for the big budget production and enrolled no less than James Cameron (alas, not the film director) for the task. The result is of Titanic proportions, though!

See you next month

David Mead
Editor



Your Letters

Controversial views on GT? Seeking advice? Need to tell us how great we are? Get writing!

Thanks to Frank

❖ **Dear GT**

I am writing to say how sorry I am to read that this is to be Frank Evans' last contribution to your magazine.

I have purchased your magazine right from the first edition and, although I was not at the time a jazz guitar fan, have always thought the *Jazz Standard* was brilliant. Frank managed to make the music challenging without being too difficult for a struggling guitarist like myself.

As jazz guitar seems to form such a small part of your magazine's content, could I request that you don't replace Frank's articles with yet more rock licks or Britpop chord strummings. Other magazines cover these styles in abundance and in the absence of a specialised jazz guitar magazine yours has, up to now, been the only one worth buying. The balance of styles you say you like to achieve is a little rock heavy. More jazz guitar please.

Mr D Firth
Reading

Don't worry, the spirit of Jazz Standard *is set to continue in the safe hands of Martin Taylor!*

As for the balance of the magazine being a mite rock heavy, there is no doubt that rock and blues form the major interests of our readership and so we try to proportion things accordingly.

Acoustic blues

❖ **Dear GT**

I'm not writing to tell you what a great mag you have or that I have every issue so far but only to ask you all at GT if you could possibly see your way to more acoustic material. And what, you may ask, is the reason? Well, to be honest, I'm getting a tad older, and to bring out the Strat and Vox AC30 at 3am to entertain friends is not cushty (not that it sounds good at that time of the morning anyway).

Yes, I'm over 40 and have a bit of a belly (echo)! and yes, I've bought a baby acoustic and would love to learn 'Little Martha' by The Allman Brothers. Keep trading – you're no 1.

J Morris
Fife

We'll keep the acoustic music coming, never fear! At the moment, Unplugged *is going through its classical period, but we've certainly got some exciting music planned for future issues.*

Rea in front?

❖ **Dear GT**

As I was flicking through last month's GT, it suddenly dawned on me that of all the issues I have (12 to date), I don't think you've ever graced your pages with that marvellous slide guitarist – and all-round top bloke – Chris Rea. As I'm really getting into bottle-neck, I'd love to see you feature him.

Incidentally, I fully approve of all the new changes you're made to GT recently. The grading system is a terrific idea, which I'm sure will come in very useful, and I'm also pleased with the new-look, *Easy Like* column too. Maybe you could include Chris in that, analysing his technique, use of effects, solos in open tuning, etc. I would be extremely grateful if you could. GT is an excellent mag and well worth its weight in gold. Many thanks to you all!

Andy Palmer
Wolverhampton

PS When I bend a string up a tone and then bend back down, I keep sounding the open string immediately above with the tips of my fretting fingers. Is this a common problem, or is it just me? How can I combat it?

Good idea. We're actually looking at beginners' slide techniques in our next issue, but, yes, featuring something by Chris would be the cherry on the cake at some point. I'll see what I can do!

On the string-bending problem, you'll find that if you experiment with right hand muting, you should be able to quieten down your open strings to a tolerable level.

The Green Party

❖ **Dear GT**

In your May 1997 issue, the *Geoff's Blues* column offered a transcription of Peter Green's version of Elmore James' 'It Hurts Me Too'. The column included a picture of the John Mayall and The Bluesbreakers album *A Hard Road*, leading me to believe that was where I could find PG's version. However, that was not the case. Any chance of telling me where the original source of the transcription is? Keep up the good work, Geoff (and everybody else at GT). How about another slide article, or better still, a transcription of a slide guitar tune such as Fleetwood Mac's 'Shake Your Money Maker'.

Steve Jones
Cardiff

Somebody noticed, darn it! Sorry about that, Steve, it was one of those things that slipped past us. Slapped wrists all round! 'It Hurts Me, Too' was actually on the double A sided single 'Double Trouble' which was released in June 1967. Interestingly enough, the single features Mick Fleetwood on drums and John McVie on bass, and so was a sort of embryonic version of the mighty Fleetwood Mac!

'It Hurts Me Too' does crop up again on the excellent John Mayall compilation album Looking Back, *which should be readily available at your local record emporium!*

Left out?

❖ **Dear GT**

Please, on behalf of left-handed players like me, can you make some of the instructions in GT applicable to both right and left-handed players? For example, 'Use your right/left hand to control the bar...'

Goodbye,

Tom

We'd be making everyone's life a little more confusing by doing that, wouldn't we Tom? Take for granted that our instructions are for right-handed guitarists, and simply swap them around!

Backing Hank

❖ **Dear GT**

Does anyone know if there are any tapes or CDs of backing tracks of Shadows or Hank Marvin instruments available on the market?

Yours Faithfully,
B McAllan

Glad you asked – you can check out this month's news page for information on a new Shadows backing track CD!

As for instruments, Fender do a couple of different Hank Marvin signature Strats, and we hear that Burns are about to produce a 40th anniversary edition guitar. Ask your local dealer for details. ❖

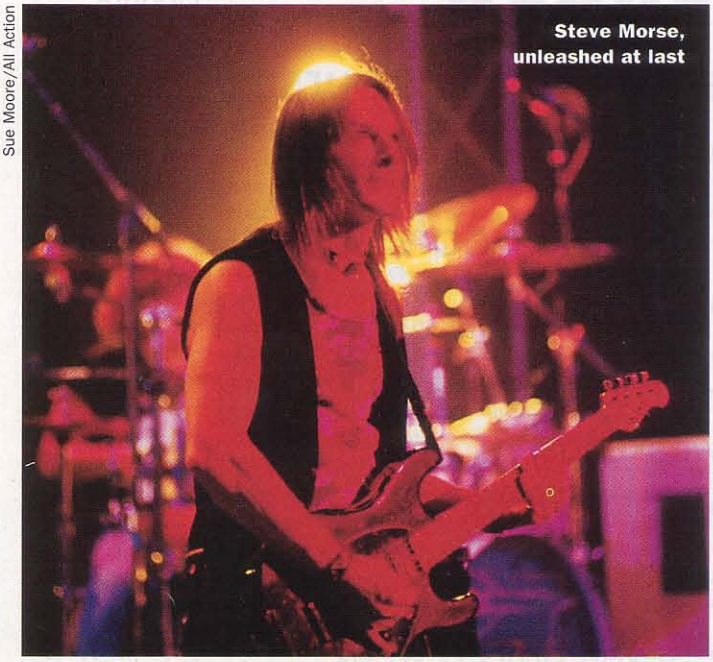
Send your letters to us at:

Guitar Techniques
30 Monmouth St,
Bath, Somerset
BA1 2BW
E-mail: gt@futurenet.co.uk

News

HOT OFF THE FRETWIRE!

Not Just Whistlin' Dixie



Sue Moore/All Action

Steve Morse, unleashed at last

Fans of the Dixie Dregs, or Steve Morse in particular, should get something to write on, quick! Three of the flaxen-haired guitar übermeister's rarest albums are available for the first time on CD (see review on page 17 of this very issue).

Included in this collectorfest is *The Great Spectacular*, recorded in 1975 when our Steve was but a mere lad at Miami University and displaying more virtuosity than most decent folk would care to shake a stick at! As, if that wasn't already too much, you can now order yourself a copy of *Industry Standard* and *Stand Up*, too!

The albums cost $25 for *The Great Spectacular* and $20 each for the other two – although orders outside the US carry a surcharge of $5 per CD.

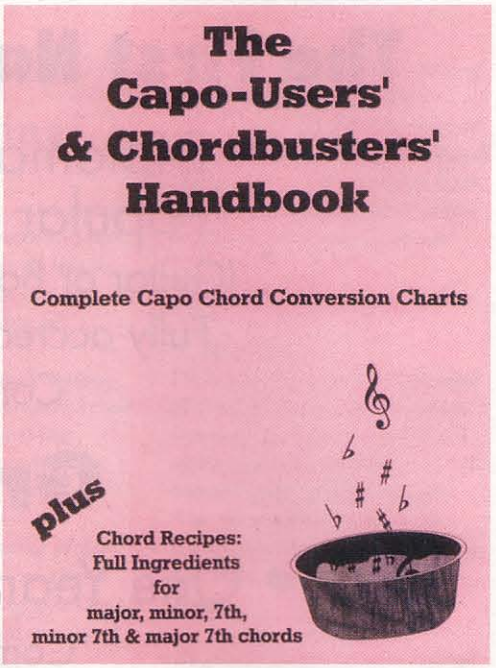
You can pay for these priceless gems via cheque, money order, Visa or Mastercard from Dregs Records, PO Box 639, Natick, Ma 01760, USA. Credit card holders will need to supply their name, address, card number and expiry date.

If you happen to find yourself surfing the web (when you should be practising, dammit!) you can find out all the latest gossip on Steve Morse and the boys by dialling up http://www.stevemorse.com.

Capo Mapo!

Hot on the heels of the Modebusters' Handbook, G&A Summers has produced a manual for the capo enthusiast. It contains charts, tips and advice and a reference card that maps out the chords in all the 'capoed' positions. It's a flippin' great idea! To get your hands on a copy, call 01373 864721.

A handy guide for all manner of capo fetishists

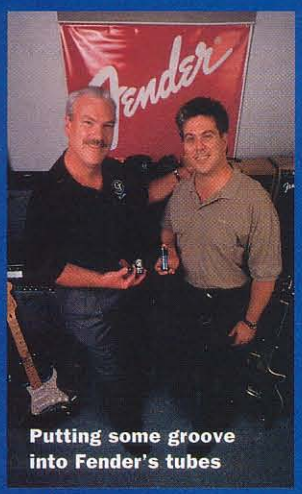


Fender's Groovy Tubes...

Guitar giant Fender has made the announcement that all its tube amps will now be fitted with Groove Tubes – as original equipment.

The decision was taken as Fender realised Aspen Pittman's company, Groove Tubes meant serious business, using computers to analyse, match and sort tubes based on musicality and reliability, as well as its frequency response, distortion characteristics and power ratings.

Fender's Amplifier marketing manager Richard McDonald explains: "Fender Groove Tubes are classified in three levels – reds, whites and blues. All a player has to do when it's time to change is to replace the old set with a new set of the same rating." He goes on, "What was once a mysterious process involving expensive equipment or advanced technical ability now becomes as simple as changing a light bulb."



Putting some groove into Fender's tubes

Fender Groove Tubes are available for amps made prior to the change-over through Fender's accessory division, and from all authorised Fender dealers.

A Word From The BOSS!

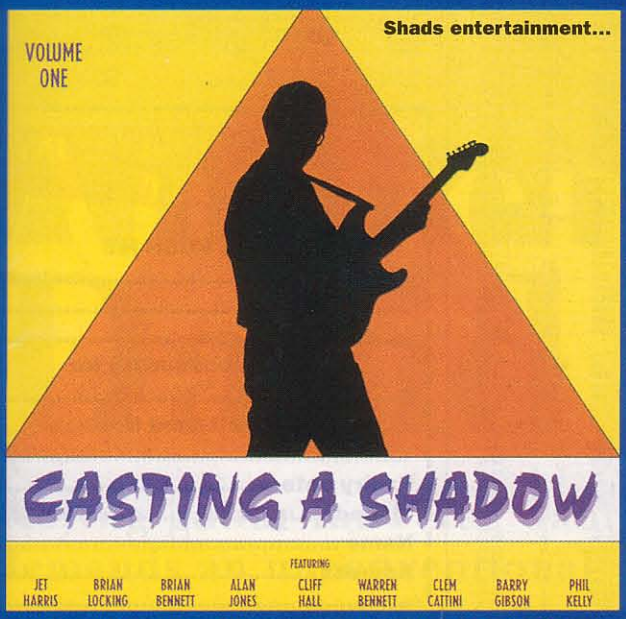
Are you a guitar effects user who's feeling lost and unloved? Can't make head or tail of that darned manual? In need of a friendly voice who will put you back on the right road to great-sounding guitar? Well here's a timely reminder to all Roland and BOSS users: their technical support care line is 01792 515020. The cheerful chappies at the other end of the line will be delighted to help with questions or give information on products, so don't be shy – give them a ring. You'll soon be flanging, phasing and fuzzing with the best of 'em!

A Brief History Of Time

The ideal solution for guitarists who have problems keeping time – turn your guitar into a clock. Erm...

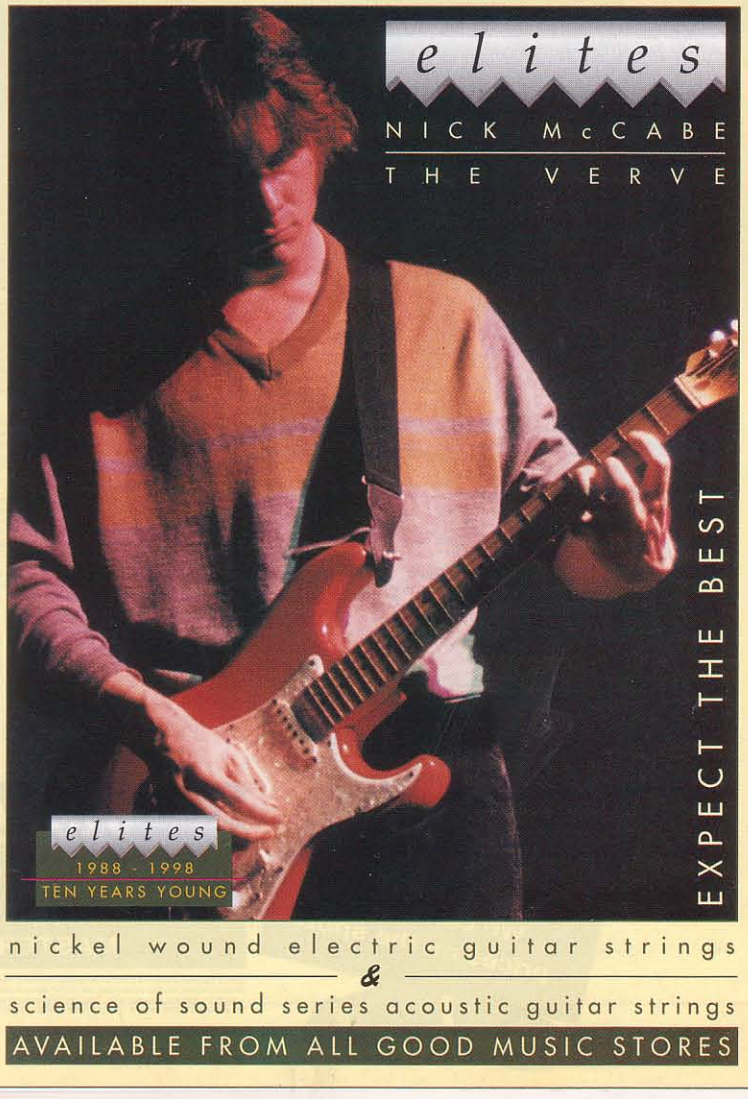
If you're afraid of missing that audition with the local red hot supergroup, then you'll want to be pretty choosy about your timepiece. Now you can have your favourite guitar turned into a clock, thanks to the innovative wizardry of manufacturers Mill Music. They are available in all the versions shown here and can also be made, to a full size version, from photographs of your guitar. Standard clocks cost £19.99 plus £2.50 for postage, with an extra £9.99 for custom orders. Call Mill Music on 01493 444945 to clock on!

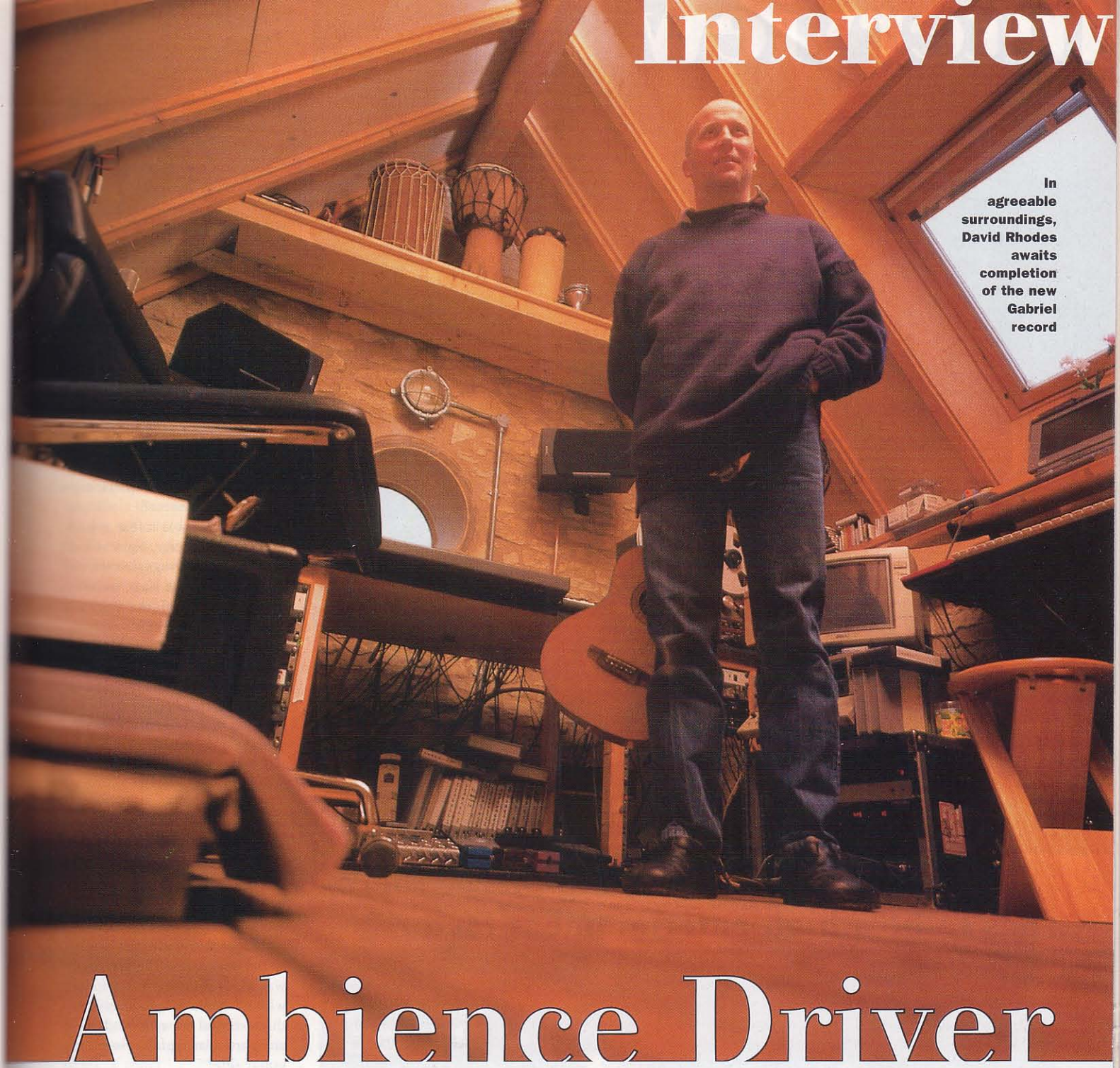
Shadow Boxing



Attention all Shadowphiles! The UB Hank Guitar Club has released a CD of backing tracks, so you can spank your plank just like Hank.

Membership of The UB Hank Club costs just £8. The price includes a year's supply of the newsletter 'The Hank Marvin Echo', which gives you the lowdown on all the forthcoming club events. Contact Patrick Terrett on 01446 775050.





In agreeable surroundings, David Rhodes awaits completion of the new Gabriel record

James Cumpsty

Ambience Driver

David Rhodes

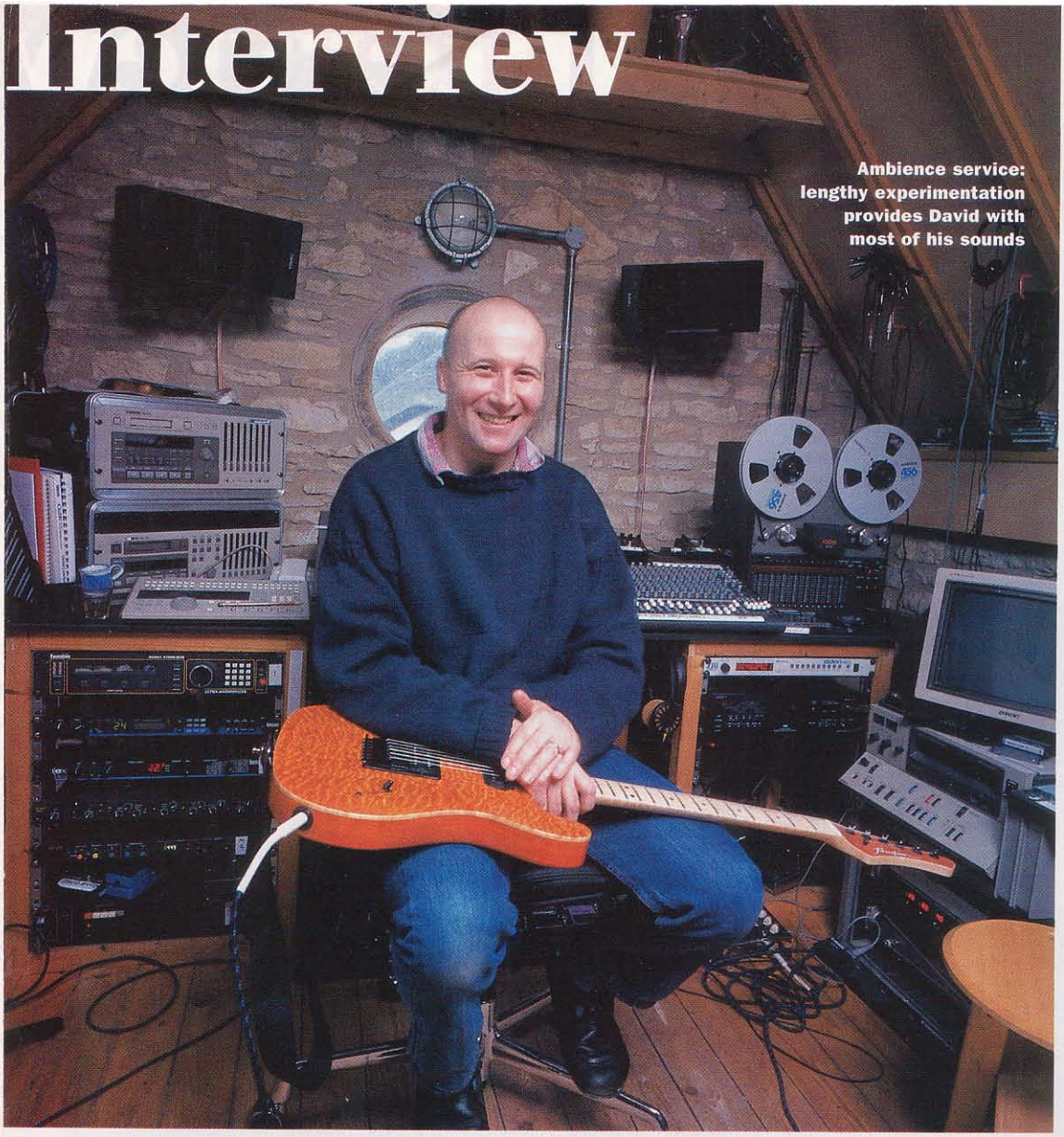
Playing guitar for Peter Gabriel demands an unconventional approach – and definitely no MIDI! As the latest Gabriel album comes slowly to fruition GT gets behind the scenes... Interview by David Mead

Back in 1979, David Rhodes was 'making nice noises' in a band called Random Hold. At the same time, Peter Gabriel was scouting around for musicians and, on the recommendation of artist Graham Dean, went along to a Random Hold gig, liked what he saw and asked David along to rehearsals for a new album. Thus, a 19 year working relationship was born, with David providing ambient guitar grooves on Gabriel's albums ever since.

David enjoys a philosophy which is simple; merely that no matter whether your musical environment is the live stage or the studio, it's got to be fun!

Gabriel's approach to song writing, releasing albums and touring is hardly the conventional norm, projects ➤

Interview



Ambience service: lengthy experimentation provides David with most of his sounds

James Cumpsty

"When you're playing in big places there has to be a high entertainment factor"

➤ always taking years to come to fruition. The band are in the studio once again, the music having grown slowly and painfully over the past couple of years from the demo stage, through to basic tracks and on to its current state – a sort of semi-completeness. Apparently, the project is about 18 months overdue so far and release is not expected before this autumn.

Last time David toured with Peter it was 1993, to promote the *Us* album. Dubbed the *Secret World Live* tour, it was a mammoth production, with two stages connected via a moving platform, a revolving projection screen, trap doors, telephone boxes appearing from nowhere... In other words, a typical Gabriel stage show! Up to that point, you were most likely to see a Steinberger guitar in David's hands, but on this occasion, a Van Halen signature model played a significant role on stage. An unusual choice for him, perhaps?

"The stage set for *Secret World* was a square stage and a round stage and initially, Robert Lepage, who was the designer, and Peter had the idea that the square stage was meant to represent the hi tech end of things, but when we moved to the round stage, this was meant to be the lower tech, more human end. The idea was to work with very different instruments on both stages and to be more 'organic' at the round end – and so I needed a wooden guitar! [laughs]. Because, on the square stage, I was using a graphite guitar. So I spoke to my tech and we tried some old guitars, but the tuning wasn't good enough, or something wasn't quite right and so we thought we'd speak to Music Man (who were producing EVH's signature guitar at the time)."

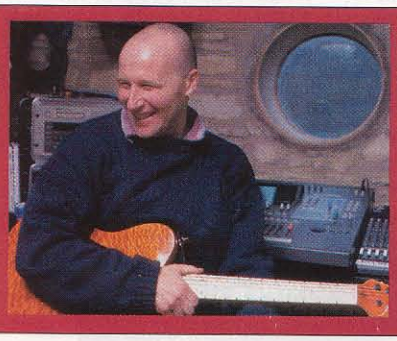
Was there an instant bond between man and instrument? "It was a lovely little instrument; the neck felt fantastic."

So it wasn't called upon so much for specific numbers, more a specific stage area?

"The idea was to use it just on the round stage, for a visual thing. But the songs that we did at that end of the stage were meant to represent the more feminine side of Peter's oeuvre, however, it soon became apparent while we were doing the shows that if we merely decamped from one stage to another, it didn't make a lot of sense! So even when we were on the square stage, we would actually use the whole length of it and go along the walkway to the other stage. But effectively, when we were playing down the round end, I did use wooden guitars. Except for the one song where I didn't! I still used the Steinberger 12- string..."

Ah well, the greatest plans, as the poet said... The last tour was an enormous production with all the usual problems for the technical crew. Were there any particular nightmares on the guitar side?

"Initially, because I wouldn't use a MIDI system, and we needed two pedal boards for the guitar, one on each stage, it meant running cables the full length of the stage. I think it was 120 metres of cable, in the end! So there were always nasty hums



James Cumpsty

Scott of the anarchic: Rhodes on *Tilt*

❖ One of the more surprising projects for David over the past couple of years was his contribution to the Tilt album by maverick 60s legend Scott Walker.

❖ "It's a truly brilliant record and I'm really proud to have been involved. It's a really difficult album to listen to – very dense..."

❖ We should add at this point that *Tilt* is a million miles away from the lush balladeering of Scott's 60s records with The Walker Brothers. It teeters on the avant garde, in fact.

❖ "With his voice and some of the arrangements going on, I think it's remarkable," David enthuses. "And it's also remarkable that a record company had the courage to let him make it..."

Kiss/Retna, Kees Van Ijperen/Retna, Delany/Idols, All Action, David Fisher/LFI

"It's painfully gradual. Peter's had the bare bones of the songs for 18 months. The lyrics take the longest... "

and buzzes and all that. Other than that it was just odd playing on the round stage with no amplifiers there and so you were relying entirely on ear monitors and a couple of wedges."

The stage area was awash with 'no tread areas', did this pose any problems?

"Oh that's always great fun. It's just like being a little kid."

There's a fair degree of choreography involved in Gabriel's stage show. Are there any things David has to do which are awkward to play and perform at the same time?

"I find it difficult to do anything and play at the same time... [laughs] No, you're aware that you have to make everything a spectacle on those shows – we're very slow learners, but we try! It's all pretty tongue-in-cheek, but, particularly when you're playing in big places, there has to be a high entertainment factor."

What's the difference between doing the big shows and smaller ones from a playing point of view?

"On a big show, everything has to be worked out well in advance and consistency from night to night becomes a key area. If you start giving the soundman something he's not prepared for, he'll take you out of the mix without any respect to your feelings. Irrespective of whether you're having a fabulously creative evening, you're out! And if you're having a real bummer, he'll take you out, too. So the trick is to be as consistent as possible all the time. It's the complete antithesis of a club gig where the excitement of the moment is shared by people close to you. A big show is a big machine and you're a very small element."

Bearing in mind that David's work with Gabriel, despite being generally ongoing, is not of the 'album, tour, album, tour' norm, how does he occupy his musical time in between projects?

"Right now I'm doing the music for an Italian animated feature film called *The Little Seagull*. I've done a couple of other short films for a couple of people, an artist and a photographer and then one for a painter. I like working to pictures a lot; it's something I've wanted to get involved with for a long time. But as I learn a bit more about it, I'm finding that the film world is full of people who say they want to take risks, but they still want everything to sound a little like something else! I think the really good film composers are very good at dealing with those people and being a little magpie-like and making references to other forms of music. What I do is guitar-based and I'm kind of doing things my own way, but I think I'm going to have to start making more nods towards already existing things for people to approach me and ask me to do things."

What's David's approach to writing for film as compared to working in the studio on an album project?

"The fact that you're working to pictures makes it different immediately. When you're working on a song for Peter, for instance, he never has any lyrics, but he often has an idea of the mood he wants. Working to pictures, you're trying to tie things in and it's there in front of you and so you have to do something which relates."

But what's 'the way in'? Where does the initial spark of an idea tend to come from?

"I start off looking for what I think is the tempo of the particular section I'm working on. What feels right – and that can take a couple of hours, experimenting. You may start with a click track and then maybe try playing a few things to it and find that it isn't going to sit. When you do find something that works, you start building it up from there. That's where it is similar to doing something for Peter because we will invariably start with a groove and then find something to play against it. I may end up losing the groove, but I always go for that first. The way Gabriel always works is that he's after the groove. He may have the melody, but then we'll work ➤

Angela Lubrano

Might as well do the Stein line: David gets sandwiched between a Steinberger and Peter Gabriel

➤ really hard to get things sitting nicely and, once you've done that, it's much easier to find the lines over the top."

David tends not to work in the conventional terrain of chords and melody...

"No, you're not looking for chorus lines or anything like that. You just try things – a certain sound, perhaps. Then you'll try something against it and if you like that, you maybe discard the first thing and gradually fill up the layers that way. When I was at art school one of the teachers said that whenever you make a mark, you have to review every other mark you've made, and I think the best music is made like that. Unfortunately a lot of people don't have time for that and end up with the verse, verse, chorus, change key, go home approach."

So does David have to keep stock of all the latest gimmicks and gizmos on the market in order to generate his guitar sounds? His palette, perhaps?

"No, I have an armoury! It consists of a whole bunch of pedals, that's all."

Are we talking analogue or are there some digital effects in there, too?

"Bit of both. I always claim to be totally analogue, but I do use a digital delay! I'm a bit of a peasant, really; I'm not really very hi tech at all."

Which, of course, fits in with David's 'just say no to MIDI' stance, as well.

"Yeah. I just think that it's wrong that when you're looking at all those numbers and dials and having to create patches for sounds when all you want to do is just stomp on a pedal!"

So what's in the current Rhodes FX array?

"There's a TC distortion, which I don't use very often. A couple of Roger Mayer things, the Octavia and Voodoo Vibe. I love the tremolo on the Voodoo Vibe, I think it's probably the best tremolo pedal in the world. There's a Morley volume pedal, a Boogie pre-amp, the V-Twin. A Boss Tremolo which I always use – very rare, you can't get those these days. A Boss Octaver and Flanger, I've got an E-Bow and a Roger Mayer upgraded Wah-Wah, an Electric Mistress and a Matchless preamp."

Is that line-up fairly constant or does it keep getting rearranged?

"No, it's constant. It's been like that for at least a year. It goes with me to either the studio or the stage. On stage, I've been using two Matchless DC30s, because I'm a little bit of a stereo geezer! But in the studio just recently, I've been using the Rivera Bonehead, which is very, very loud."

What do you like about it?

"Just some of the dirt on it; it's a very tuneful dirt. It's three channels and you can have dirt on any channel. The eq is good, too; you can either dial in a bit of tone or take it out, and for studio work that's very good. I've always used combos before, but I find it so useful to have the head with me in the control room and the cabinet off in the live room. So if somebody says that they think something sounds too thick, then woof – it's altered. I think I was so stupid not to do that before. If you start buggering about between rooms, people lose interest and the moment is lost."

David is a bit of a traditionalist when it comes to instruments, too. In terms of guitars, the Steinberger, like the digital delay, is an exception to a very basic, Fender Jazzmaster-shaped rule.

"I now only use the 12-string Steinberger, which is wonderful for staying in tune and it's a good instrument, especially for textural stuff. But I've had the Jazzmaster since I got my first record deal. I bought that and a Dan Armstrong Plexiglass guitar because I thought it would look good on stage. But that went because it sounded shit! But the Jazzmaster stayed and I've been using that almost exclusively for Peter's new album. That's always the first one to get packed, whatever I do."

You'll notice that David's Jazzmaster has had the tone controls taped up...

"I had some of the switches disconnected. It still has volume and tone controls because it didn't sound too good when I took them out, but they're just gaffered up, and so if somebody says. 'Can you change that?' I just say, 'Er, no.'

"Recently this guitar maker in Italy called Frudua made me a guitar which is Thinline Tele-shaped with Seymour Duncan pickups and he asked me what hardware I wanted and I said, 'No volume or tone controls!' and, when I sent the fax to him I thought he was going to write back and say, 'Bollocks', (in Italian). In fact he was really up for the idea, saying that, in general, the pots dull down the tone. So, in theory, without the controls, your sound should be a little bit clearer and fuller. I've only had it for a few days, but it seems good."

Might we see the Frudua on tour next time?

"Oh yeah. It's very comfortable – and pretty, too."

So, if there was such a thing as a David Rhodes signature guitar, what would it look like?

"It would have only the front pickup, because I'm a neck man, I don't use the other one."

Single coil or humbucker?

"Oh, I think they'd have to be some experimenting there. A single coil might not be full enough, but I wouldn't want the full humbucker... I've got a Les Paul with P100s in it which I like and I like the Jazzmaster."

So what's going on with the new Gabriel project, then?

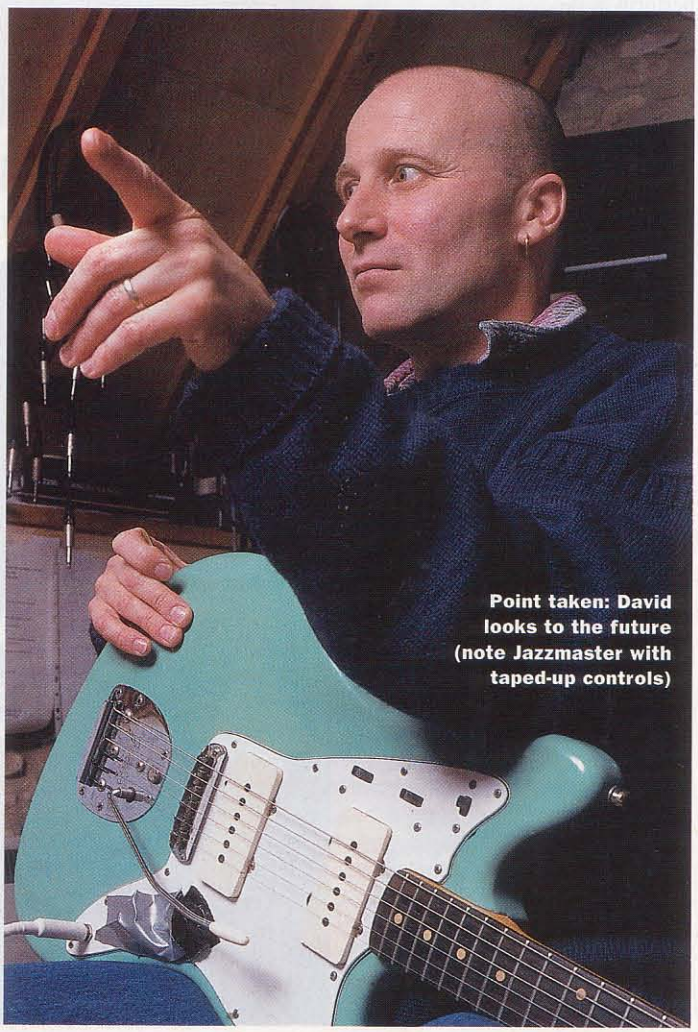
"Well, this is probably the longest period between albums for Peter so far. It's painfully gradual; he's had the bones of the songs for about eighteen months, but the longest time he takes is writing the lyrics."

There is a story about producer Daniel Lanois locking Peter in a room...

"Peter was meant to be writing lyrics and Dan was at his wit's end. So he nailed the door to the frame and told Peter he couldn't come out until he'd got something. It was one of the few times that anyone has seen Peter get angry about anything!" ❖

"Because I wouldn't use a MIDI system, we needed 120 metres of cable!"

James Cumpsty

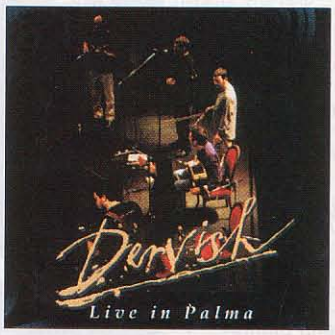


Point taken: David looks to the future (note Jazzmaster with taped-up controls)

Cue & Review

This month a varied crop of new releases clattered on to the doormat at GT Towers. David Mead and Jane Bird gave 'em a spin

Dervish
Live In Palma
(Whirling Discs)



When we reviewed Dervish's last CD (At The End Of The Day) I can remember thinking that a live album would be an almost perfect medium for the band. I saw them live in Glasgow last year and they were excellent; they possess an uncanny 'ensemble' sensibility – in other words, they are so together all the time it makes even the most happening jazz outfit sound sloppy! That's not forgetting the actual power of the music; anyone who mistakenly believes Irish traditional music to lack any whack, should buy themselves a concert ticket to see Dervish immediately.

The various jigs and reels on this double CD are simply splendid and the songs are quite beautiful – it really doesn't matter that I can't understand a word of Gaelic! Brian McDonagh handles some seriously tricky guitar/mandola/bassola parts with consummate skill, too.

If you'd have asked me a year ago if I was a fan of Irish music, I'd have probably given a long-winded reply about not disliking any music, really. But now, what the heck, I'm converted, thanks to Dervish!
Star Rating: ★★★★

Suzanne Barbieri
Indigo Falls
(Medium)

This is a strange one. The project was put together by singer/songwriter Suzanne Barbieri with guests Mick Karn (ex-Japan) on bass and Jakko Jakszyk (ex-Level 42) on guitar, amongst others.

The songs are very atmospheric, some slow and moody, others fairly up-tempo, but all sharing a distinct 'edge' (production duties being handled by Richard Barbieri – no coincidence with that surname, surely!).

I could waffle on about what the album reminds me of and from where its audience is likely to be drawn, but I would probably be doing the project an injustice. I should really say only that I like it and it deserves to do well.
Star Rating: ★★★

Asia
Anthology
(Reef)

Asia seem to have been around almost as long as the sizeable continent from which they took their name! The band straddle that uncomfortable region betwixt rock and good old prog. With ex-members of Yes, ELP and King Crimson, it's no surprise that Asia were hallmarked as being something they probably didn't want to be from the word go, but they shocked their detractors by having their debut album at the top of the charts for nine weeks!

You can see where bands like the excellent Dream Theater drew a lot of their inspiration from, for a start.

Asia didn't achieve the sort of success in this country that they perhaps deserved, doing better in the US, Japan and Europe. But *Anthology* is certainly a very good way of checking out what you missed!
Star Rating: ★★

Dave Whetstone/ Martin Allcock/ Pete Zorn
Waz!
(Cooking Vinyl)

This trio is made up of alumni from Fairport Convention, the Albion Band and the Richard Thompson Band, and so you gain the impression right from the start that the music is going to be something pretty damn special in a sort of, well, folkwards direction.

The music is acoustic, (Pete Zorn handling the guitar duties) with a traditional flavour, although all are original compositions.

Waz are currently touring the country and I'm sure that the intimate surroundings of a folk club is a perfect medium for their music to really come alive. That's not saying, of course, that the CD is at all duff! It isn't; the collection of ballads and up-tempo numbers are a perfect blend of great acoustic music. Good stuff!
Star Rating: ★★★

BB King
Deuces Wild
(MCA)

Anyone who makes an album with a guest list which includes the Rolling Stones, Eric Clapton, Bonnie Raitt, Joe Cocker, David Gilmour and a host of others would warrant attention. But if it's BB King, it's an immediate 'drop everything' sort of affair! BB holds a unique place in contemporary blues; he's one of the very few original, Mississippi-born bluesman left, for a start.

Deuces Wild contains 17 tracks, all of which are duets with the celebrity guest list. As you might expect, some work better than others and it's the cynic in me that believes a couple of tracks were suggested more by the record company than ordinary common sense. I mean, Tracy Chapman singing 'The Thrill Has Gone'? You work

it out. Also, I understand from a contact in the industry (a notorious gossip!) that this album was meant to be a double and that contributions from the likes of Jeff Beck remain in the can. What? In favour of Zucchero? Puleeeez!

Stand out tracks are Clapton's 'Rock Me Baby' and Paul Carrack's excellent vocals on 'Bring It Home To Me'. But the hands down winner in the singandplayalongwith BB King is Bonnie Raitt, whose rendition of 'Baby I Love You' is spine-tinglingly wonderful!
Star Rating: ★★★★

Catatonia
International Velvet
(Blanco Y Negro)

Welsh popsters Catatonia are enjoying unprecedented success at the moment after their 'Mulder and Scully' single hit the peaks of the pop charts. It had very little to do with *The X-Files*, of course, but it's a good old-fashioned sing-along worth its salt! The album, however, shows a deeper understanding of all things pop, with 'Strange Glue' showing an almost folky slant, while 'Johnny Come Lately' provides an opportunity to get your lighters out, and shows just how angelic a much prettier, female version of Shane McGowan – namely Cerys Matthews – can sound. 'Goldfish & Paracetamol', meanwhile, employs the principle 'less is more' to great effect.

The title track is well on the way to becoming a Welsh youth national anthem with its crunching guitars and Welsh lyrics, and sentiment oozes as Cerys croons along with the Barry Manilow-ish piano part of 'My Selfish Gene'. You'll probably love the vocals and, overall, the sound is intelligent and youthful. The whole CD has a decidedly experimental feel and, whilst perhaps not a classic, shows Catatonia to be so much more than just a pop band.
Star Rating: ★★★★

Cue & Review Star Rating

★★★★★	Brilliant
★★★★	Fantastic
★★★	Not too bad
★★	Well?
★	You're joking!

Morse attacks! Crucial reissues!

The following three CDs, all featuring the virtuoso playing and writing skills of guitar luminary Steve Morse, were only ever released on vinyl. So it's certainly good news for us guitarists to at last be able to get hold of them on CD!

Dixie Dregs
The Great Spectacular
(Dregs Records)

This is a re-release of the album Steve Morse recorded way back in early 1975 whilst he was a mere 21 year old student attending the University of Miami as a jazz guitar major. The band at that time comprised Steve along with his fellow students, Rod Morgenstein (drums), Alan Sloan (violin), Andy West (bass) and Frank Josephs (keyboards). This was more or less the same line-up (only Josephs was absent) that later achieved much acclaim and a major record deal as The Dixie Dregs and later still as The Dregs. At the time of this recording, though, they were known simply as Rock Ensemble #2. The original limited edition pressing vinyl version of this CD is something of a collector's item and pretty much nigh on impossible to find – so for any serious Steve Morse fan, this CD will be a very welcome release indeed!

This album succeeds in offering a rare glimpse of a fine guitarist/composer and his band in action during their formative years. What is particularly interesting is to hear how the songs which made it to Steve's later commercially released albums were performed back then. Miss it at your peril!
Star Rating: ★★★★★

The Dregs
Industry Standard
(Dregs Records)

This was the final album that Steve recorded for Arista records with the original Dregs line-up and was released (and, in the UK, quickly deleted!) in 1982.

This was something of a strange album for the band to make; at the time, they bowed to record company pressure and called in another producer (Eddy Offord) to help Morse with the production. They also put on a couple of vocal tunes which, although good songs, were not greeted with any acclaim by the band's hardcore following who admired the Dregs' instrumental prowess.

Industry Standard **features a welcome guest instrumentalist in the form of Steve Howe, who plays the splendid acoustic duet 'Up In The Air' with Morse. There are all the usual twists and turns here that Morse is justifiably renowned for and some stand-out tracks like 'Bloodsucking Leeches', which has a totally killer riff, and 'Assembly Line', which has a bass/drum groove to die for as well as a truly blistering 'go for it' band solo section.**

The versatility of Morse and Co is apparent throughout, particularly with regard to how many different playing styles they cover and the ease with which they do it! Very highly recommended.
Star Rating: ★★★★★

Steve Morse Band
Stand Up
(Dregs Records)

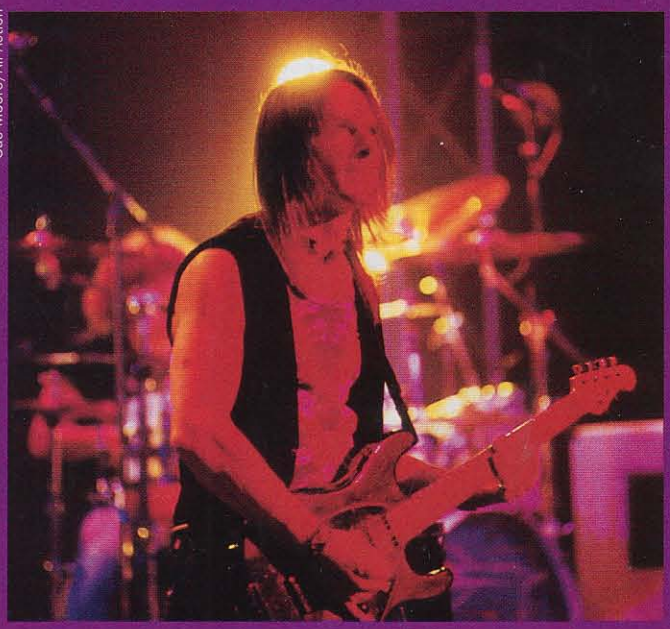
Originally released in 1985, ***Stand Up*** **was the Steve Morse Band's second album, the first being 84's** ***The Introduction.*** **In common with the other two albums reviewed here, the musicianship displayed by the participants (Morse, Morgenstein and Jerry Peek on bass) is once again of a suitably mega high standard. But what sets this CD apart from the others is the high 'guest factor'; ace country picker Albert Lee joins in on 'Rocking Guitars', whilst Eric Johnson plays and sings on 'Distant Star' and Peter Frampton chips in his skills on the title track.**

Compared to The Dregs' albums, ***Stand Up*** **is a lot more guitar intensive with only a smattering of the violin and keyboards that Morse would so often feature on his early compositions.**

I dare say that fans of Steve's later 'trio' albums such as ***Southern Steel*** **and** ***Stressfest*** **will more likely find this album much easier to get into than the slightly more eclectic, ensemble-based Dregs albums. If that applies to you, buy this one first – but buy them all, anyway!**
Star Rating: ★★★★
Phil Hilborne

Note: these albums are available only via mail order. For details and ordering information, see this month's news page.

Sue Moore/All Action



Inspect a Morse: underpaid, underrated and under close scrutiny...

GUITAR TECHNIQUES

Four Year Index

You demanded a definitive guide to the music and features in your favourite mag. And here, at a cost of $200 million (ahem), is the 'Titanic' result. Compiled by James Cameron...

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GT back issues...

❖ This complete, all-encompassing GT Index should save you having to call up and ask us, "What issue was 'Albatross?'" and "Have you done The Manics?" Now, you can simply check your GT index!

❖ Missed an issue? There is a very limited supply of back issues available – and they're selling fast! For further information, call 01458 271116.

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Bridges and tremolos – the last fifty years!

For most electric guitar players, the bridge is the one item of hardware everyone dares to tamper with. Martyn Booth outlines the pitfalls...

Martyn Booth, GT's very own luthier for hire, prepares to get down 'n' dirty in the workshop

A Gibson Switchmaster with a Tune-O-Matic bridge assembly featuring adjustable string saddles and a hardwood base

Unfortunately things may not be as simple as they seem, especially if the bridge is also the tremolo system! Guitar repairers all over the world are accustomed to hearing a familiar plea for help: "I had some fret buzz so I raised the action. Then the guitar wouldn't play in tune so I adjusted the intonation, but the tremolo was sticking up in the air at the back so I tightened the springs. Now the tremolo feels awful, the guitar is still out of tune and the fret buzz is still just as bad as when I started."

Although I will analyse this mythical customer's problem in detail later, the bad news is that I am not going to explain to him how to sort these problems out – he would just dig himself deeper into the dirt! However, I will entrust you with the knowledge you need to understand why he is in real trouble! I have never advocated D.I.Y. guitar repairs and two and a half decades of dealing with you guitarists has revealed that you fall into three main camps.

1. You work out the simple physics and have the practical aptitude to adjust the relevant parts and achieve reasonable results you can live with.
2. You admit defeat with good grace and get professional help. (Discovering in the process who are the true professional repairers and those who are barely any better at it than you!)
3. You are an opinionated arrogant buffoon and think that your way of setting up a guitar is best and that the laws of one of the cleverest men ever to live on the planet, namely Sir Isaac Newton, don't apply to you!

Of course, *GT* readers aren't the sort of people who fall into this last category, so I know I won't have offended anyone with this my diatribe.

Simple bridges

Let's get some terminology sorted first. Old archtop guitars traditionally had a two piece assembly made of hardwood (usually ebony or rosewood) which was collectively known as the bridge. It was height adjustable by means of a couple of thumb nuts between the two parts and intonation was adjusted by moving the whole caboodle along the top of the guitar. String tension and the angle from the tailpiece were all that kept it in position. Since 1950, many improvements and redesigns have taken place to cope with the demands of solid guitars. These developments resulted in the evolution of new vocabulary to describe the refinements more accurately. Thus, when describing Gibson's mid 50s Tune-O-Matic bridge, we are now more likely to break it down into its constituent parts of bridge (metal housing), saddles (individual string support) and bridge base (hardwood base where fitted).

The intonation adjustment afforded by separate adjustable saddles would become more fully appreciated a decade later when guitarists all over the world began to use light gauge strings with a plain G.

From Tele to tremmy

The crude three saddle ash-tray bridge must have looked startlingly odd and futuristic to a guitar player in 1952. Just put ➤

yourself in that position – you have grown up looking at acoustic round hole guitars and archtop jazzers, when suddenly, out of a clear blue sky, you've got Roswell, Area 51 and someone hands you a plank with strings! And it doesn't stop there because, within a mere two years, you are handed another plank which shows clear evidence of alien spaceship design. It's called a Stratocaster and has a bridge which wobbles and is called a tremolo even though it is a vibrato. You could definitely be forgiven for thinking that Leo Fender had only just arrived on this planet from outer space!

Nearly half a century later, we are all familiar with the block, baseplate, saddles, intonation screws and springs, tension springs and spring claw which go to make up what is still essentially – a bridge!

An original, three saddle 'ash tray' Telecaster bridge – note authentic rust!

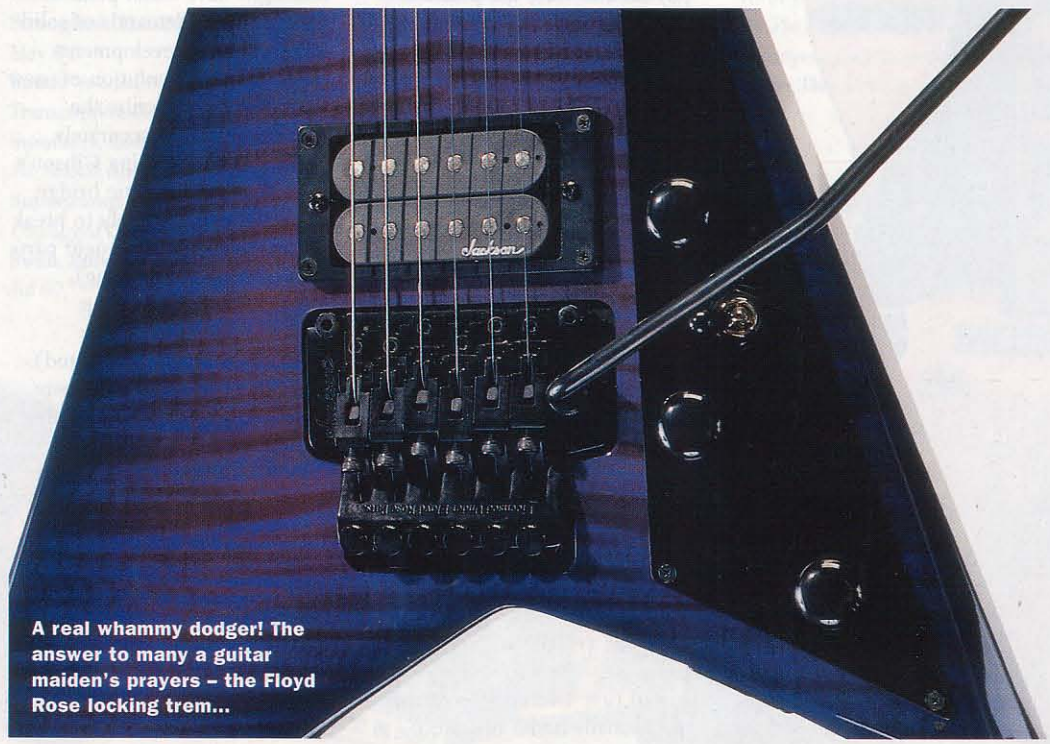
Onward and upward

Many people tried to improve Leo's concept, not least an Englishman named Jim Burns. In typically English fashion, he struck on some really important advances but never managed to apply them to the best effect. The simplicity of his knife-edge pivots was marred by over complex springing and balancing and it was to be another twenty years before the demands of a new breed of innovative players like Edward Van Halen and Steve Vai required new standards of performance, stability and reliability from their tremolo systems. Enter Floyd Rose and another host of wannabes and, before you know it, we are all double locked, floating and pulling up fifths and further until strings snap in protest. Now we also have the advanced engineering of the Wilkinson tremolo and its derivatives, which sit neatly half way between Fender vintage and Floyd Rose. I don't intend to cover separate tremolo systems like Bigsby and Vibrola in this article because they are so simple to understand (mind you, getting reliable performance out of them isn't quite that simple!).

Naturally, guitarspeak vocabulary has increased to cope with the technology, so we now have clamps, pivots, studs, inserts, fine tuners and many small but essential thingummies that no two manufacturers call the same. It may sound confusing but, for the guitar player, you only need to understand Leo's original for all the rest to fall into place.

Back to the plot

Let's look at our mythical guitar player's complaint in detail...



A real whammy dodger! The answer to many a guitar maiden's prayers – the Floyd Rose locking trem...

"I had some fret buzz so I raised the action..."

Although too low an action will certainly encourage fret buzz, there are so many other possible causes that it is entirely possible that raising the action will never solve our mystery man's problem anyway!

Just let me list a few other scenarios:

1. fret buzz on frets 1 to 7 – truss rod too tight?
2. fret buzz and choking on frets 12 to 20 – truss rod too loose?
3. fret buzz all over the place – S-neck, humpy, lumpy, uneven neck, worn or badly seated frets?
4. fret buzz and wolf notes – magnets too close to strings?
5. fret buzz and duff notes – insufficient technique!

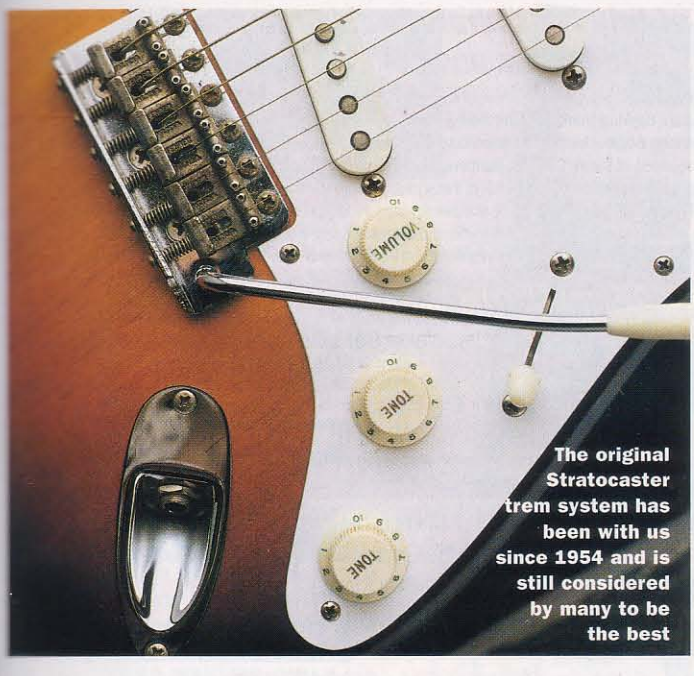
"Then the guitar wouldn't play in tune so I adjusted the intonation..."

The tuning problems may actually arise from the high action. Because the string needs to be pushed further to reach the top of the fret, it will sound very slightly sharper than before. The effect is more marked with light gauge strings and high frets because the player will tend to press the string down harder in order to feel good contact. The higher the fret and action, the further the string can be displaced towards the top of the fingerboard, the sharper the note will be.

On fixed bridge guitars, adjusting the intonation may solve the problem, but there are complications in store for floating tremolos.

"....but the tremolo was sticking up in the air at the back, so I decide to tighten the springs."

Once you have adjusted the intonation, you have also altered the distance between the point the strings leave the saddles and the pivot point on the knife-edge or main bridge screws. Now, that chap Newton worked out all about forces and their relationship to everything from pivots and fulcrums to the gravitational effect of anything in the universe. (I don't expect you to read *Principia*, but you can take it from me that Einstein was the first person who ever found



The original Stratocaster trem system has been with us since 1954 and is still considered by many to be the best

anything remotely questionable in the book and, even then, you would need to be travelling at the speed of light before you noticed the difference!). The fact that Newton did not know his whammy bar from his Granny Smith does not alter the fact that moving saddles up, down, forwards or backwards will change the leverage which acts on the fulcrum. Thus, the balance between the string tension and the main tremolo springs is altered and, on retuning the guitar, the angle of the tremolo block will settle in a new position.

"Now the tremolo feels really awful, and the guitar is still out of tune ...."

Because the springs have been tightened and the distance between saddle and pivot is altered, the leverage needed to alter the new state of equilibrium will also be changed. In simple terms, the whole feel of the tremolo will be different. What's more, tightening up the spring tension screws in the claw will have pulled the block back, reduced the angle of the baseplate and increased the scale length of the strings again!

"...and the fret buzz is still there, and it's just as bad as when I started."

Yes, you've guessed it! The fret buzz wasn't caused by the action height in the first place.

It's true that I may have over-egged the cake for dramatic effect, but I hope I've brought home to D.I.Y. twiddlers and under-qualified professionals alike, the fact that a really good tremolo set up is not just a vague concept. There is good scientific basis to this art. In fact, having a good feel for it is actually more to do with O level physics than you think! ❖

Players like Van Halen and Vai required new standards from their tremolo systems

Although Martyn is keen to help all guitarists with their problems, he is always extremely busy with his repair business. Serious enquiries are welcomed, but he *has* a living to make! He is not a free advice line!

Martyn Booth Guitar Services
Unit 4, Old Bricksworks, Chapel Lane, Little Cornard, Sudbury, Suffolk CO1 00PB Tel/Fax: 01787 370192

Bassist

If variety is the spice of life, then *Bassist* is serving up a veritable Heinz 57 this month! We take a look at the career of the legendary Led Zeppelin and their influential bass player, John Paul Jones. Steve Walters talks about making M People's bass loops groove on tour, with an acoustic bass, too! Faith No More's Billy Gould remembers when one Courtney Love was their singer, but prefers not to. In addition, the dubious world of the highly-marketable signature bass gets put under the spotlight in 'What's In A Name?'

Bassist

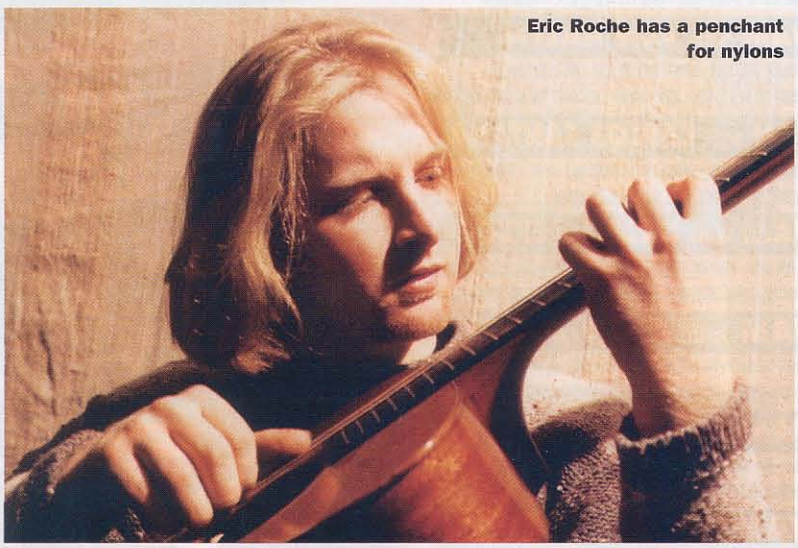
WHERE THE REAL POWER LIES...

Unplugged

Duet In A Minor

by Joseph Küffner (1776-1856)

Learn either part of this lovely classical duet and play along with the GTCD!
Lesson by Eric Roche



Eric Roche has a penchant for nylons

GTCD TRACK 9

❖**On the *GT* CD Eric Roche can be heard on the right channel playing guitar part one. Phil Hilborne is on the left channel playing guitar part two. The guitars used are a Ramirez and a Contreras respectively.**

This simple guitar duet first appeared in Joseph Küffner's publication (Opus 168) *Easy Studies For Beginners For Two Guitars*. This is the first in a series of guitar duets which I will be presenting to you in *Unplugged*. The multi-talented (will that do, Phil?) Phil Hilborne and I arranged and recorded this at the *GT* studios recently. The original piece was quite short, so with a few simple re-arrangement tricks (transposing the melody up or down an octave here and there) we came up with a much more substantial piece. I'm sure that Mr Küffner won't be turning in his grave, as we have kept the integrity of the composition!

Many guitar composers and performers of the time supplemented their income with teaching (some things never change!). Many of them would compose studies as a means of demonstrating or teaching a particular point of technique or interpretation. Of these, Fernando Sor (1776-1839) was the most prolific. Whilst Küffner is one of the lesser known figures of the early 19th century guitar scene, his simple and elegant pieces make good sight-reading/practice material. Occasionally his compositions turn up as exam pieces for ***graded guitar examinations*** but, that apart, you won't come across him very often.

❖ ***Graded guitar examinations***
There are eight grades for classical guitar – from begginner to advanced level – which offer students a series of goals as they progress on the instrument.

Scales

Harmonically the piece is based in A minor. As is typical of pieces in this key, the harmony borrows from two scales – the natural minor and the harmonic minor. Chords such as C major and G major come from the natural minor while the E major chord comes from the harmonic minor. The presence of the D minor chord (common to both scales) throughout the piece tends towards the harmonic minor side of things.

The melody

Guitar part one plays the melody with the occasional double-stop or chord (bars 7, 15, 21, 31 and 39). The melody for theme A is a symmetrical eight bars long. This is repeated an octave higher in bars 9-16. This is the end of theme A (marked by the double bar line in bar 16).

Küffner begins the second theme on the relative major chord and modulates back to the home key of A minor in bar 19 via the E7 chord in bar 18. Bars 25-32 are a repeat of theme B. The first phrase is transposed down an octave while the second phrase is left in its original register. This makes for a much smoother melody line. Theme A re-appears in its original form in bars 33-40, and to finish the piece the melody is played an octave higher.

As I've mentioned before in these pages, I place a great deal of importance on what there is to be learned from making music with other people. Classical guitar, acoustic steel string guitar, or contemporary acoustic guitar music sometimes puts too much emphasis on the solo player (or, indeed, the solo performance). Now and again, it is healthy to take out a duet and read through it with a musical collaborator. That, to me, is the true spirit of music! ❖

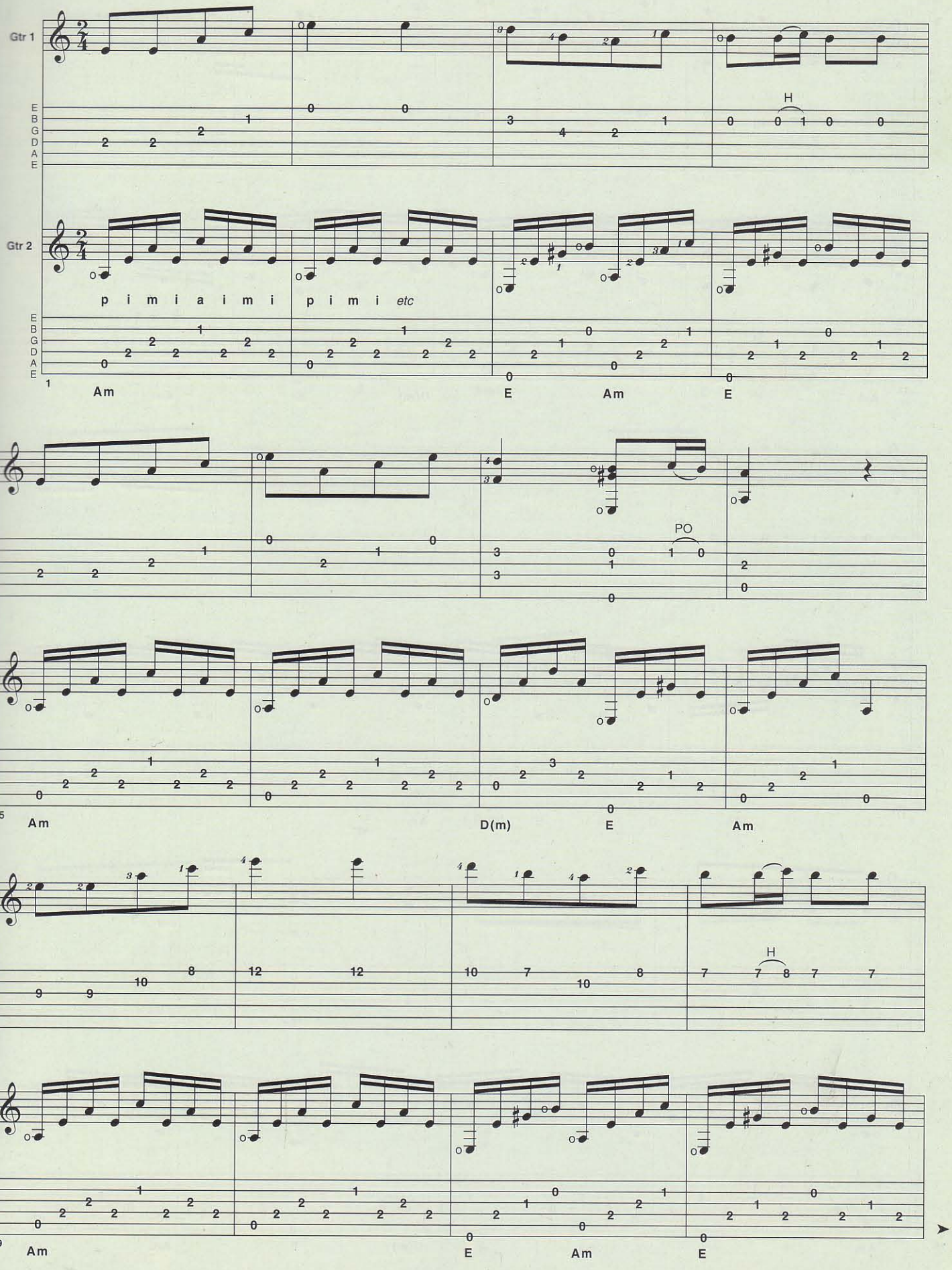
Eric Roche...

As well as being GT's regular Unplugged contributor, our Eric is also a tutor at the world-famous GIT in London. He has transcribed the music of players as diverse as Michael Hedges, Alex de Grassi, Pierre Bensusan, Leo Kottke, Paul Weller, Pulp and Acoustic Alchemy. Contact him via e-mail on innerEARmusic@msn.com

Andantino

GTCD Track 9

♩ = 106



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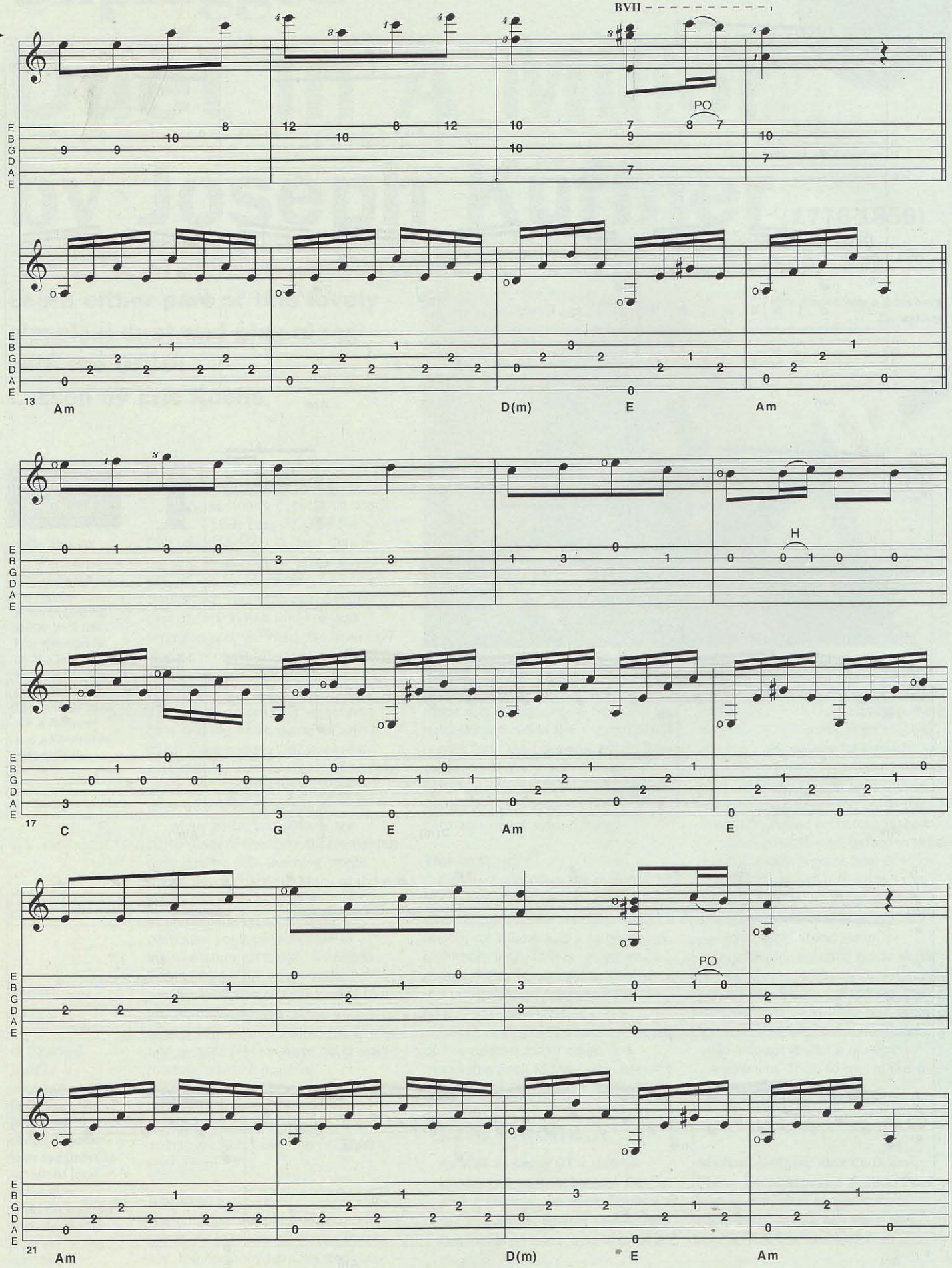

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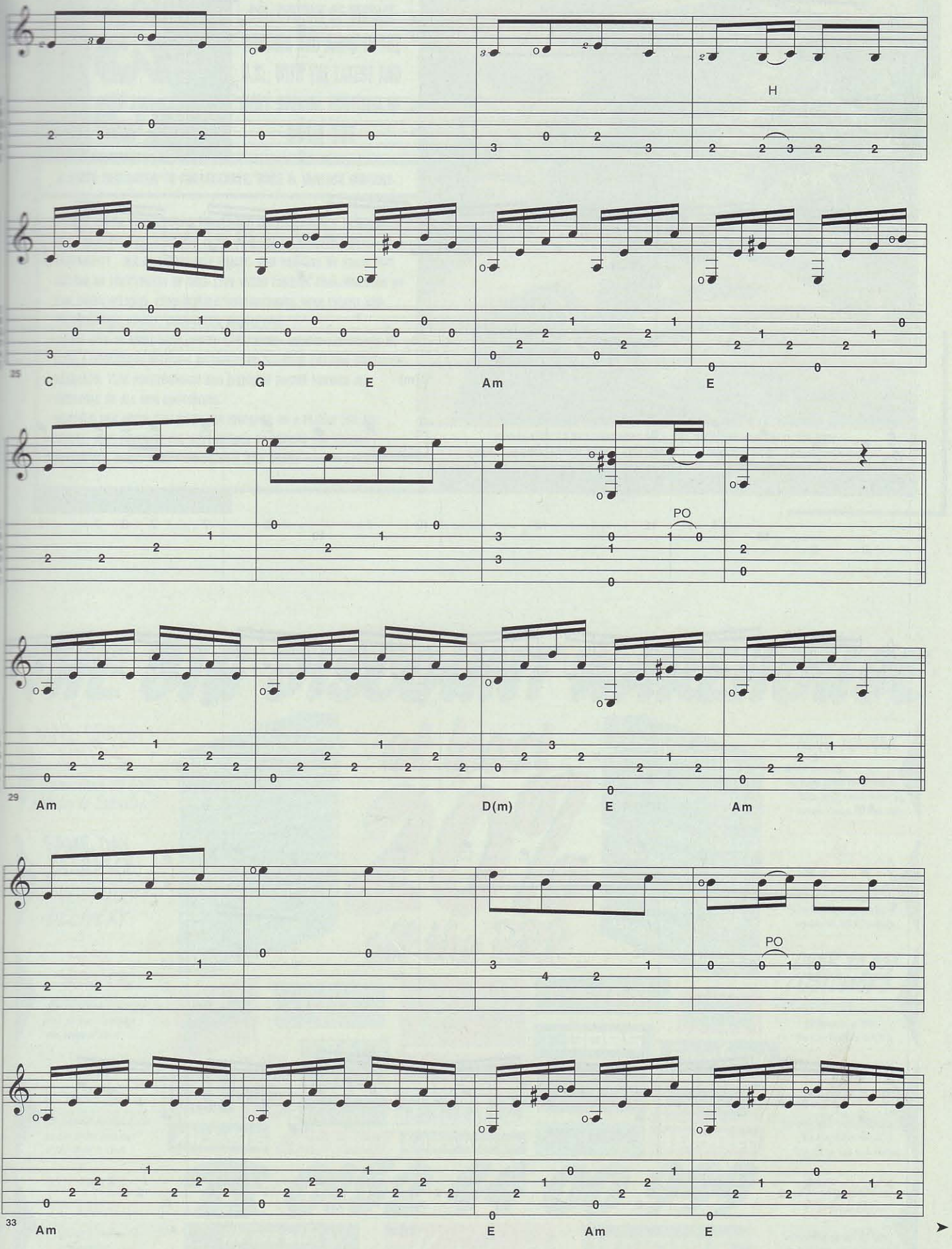

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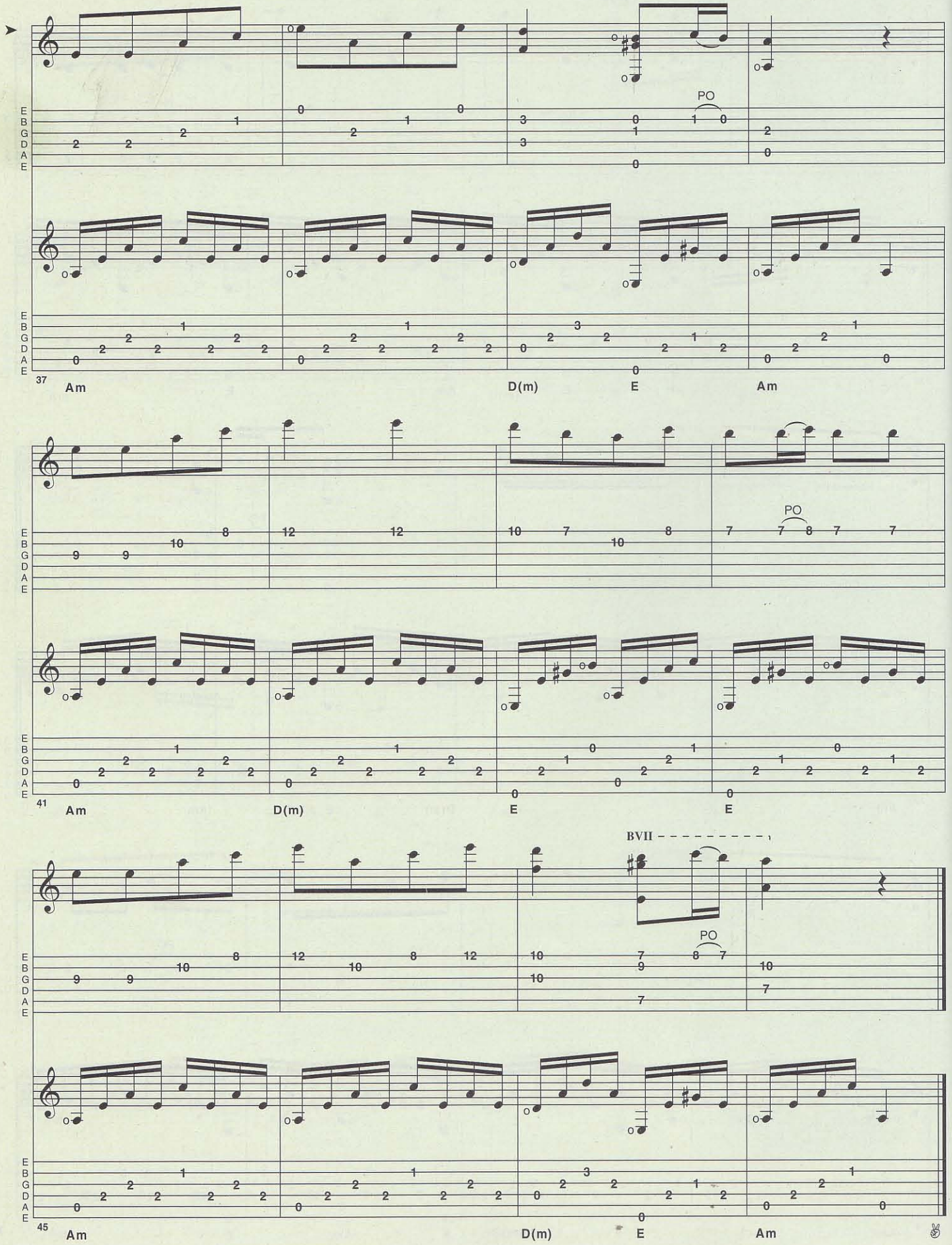
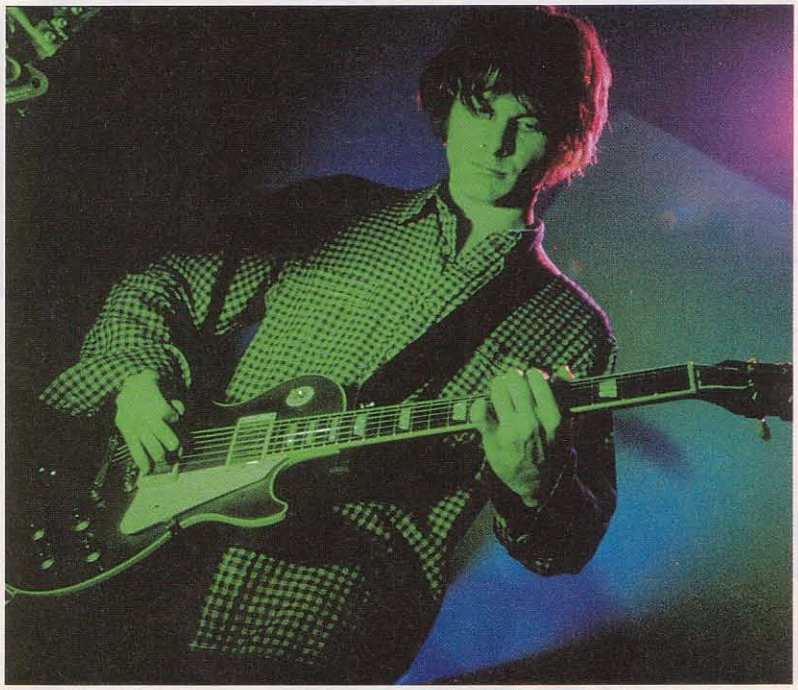


Lick Library

The Verve

Noel Gallagher called them "Britain's second best band" – now The Verve are outselling Oasis with *Urban Hymns*. Guitarist Nick McCabe gets the ACM treatment!



© Andy Willsher/All Action

Spawning hits like 'Bittersweet Symphony', 'The Drugs Don't Work' and 'Lucky Man', The Verve's *Urban Hymns* was the best-selling British album of 1997

The Verve first emerged from Wigan in the early 90s, avid Stone Roses fans determined to make their mark. After the spacey first album, *A Storm In Heaven* and the ambitious rock of *A Northern Soul*, the band fell apart, later regrouping to record *Urban Hymns*. The Verve's recent singles output has featured songs built around a backbone of simple acoustic guitar rhythms. But if you listen closely to the *Urban Hymns* album you'll uncover some subtle and imaginative electric parts courtesy of lead guitarist and founder member Nick McCabe.

Imagine a song that begins with an acoustic guitar strumming alternating A and E major chords – it's not particularly hard to visualise because it happens all the time. So how do you spice it up and make things more interesting for the listener? Well, if you're in The Verve, you overdub an electric playing something similar to Ex 1!

This part uses the same basic chords played as arpeggios with a couple of extra notes creating the chords Asus2 and Eadd9. These chords have a very open and distinctive sound and the overall effect is a lot more ear-catching than the bog standard alternative – innit?

More, please!

If you're into this kind of music and want to find out some more about playing it, give the ACM a call on 01483 456788.

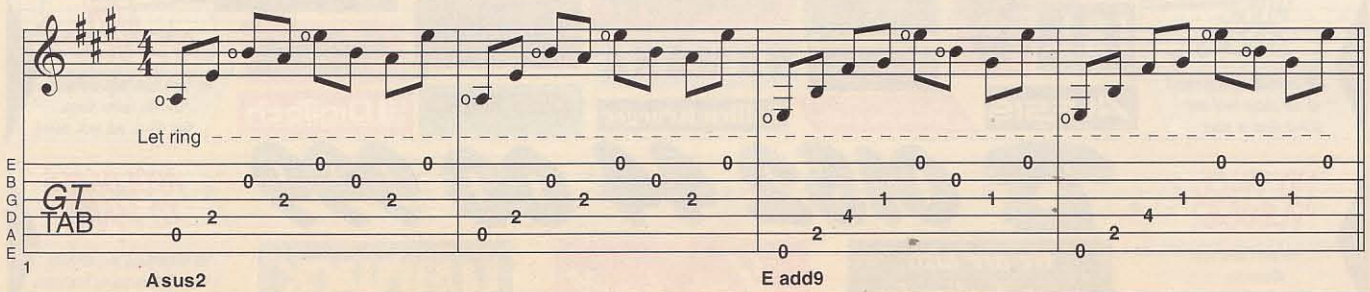
GTCD TRACK 20

❖ **The Verve** released two albums before an acrimonious split in 1995.

❖ **Nick McCabe** was briefly replaced by former Suede guitar hero Bernard Butler.

❖ ***Overdub***
The process which allows a performer to record several tracks separately and hear them played back simultaneously

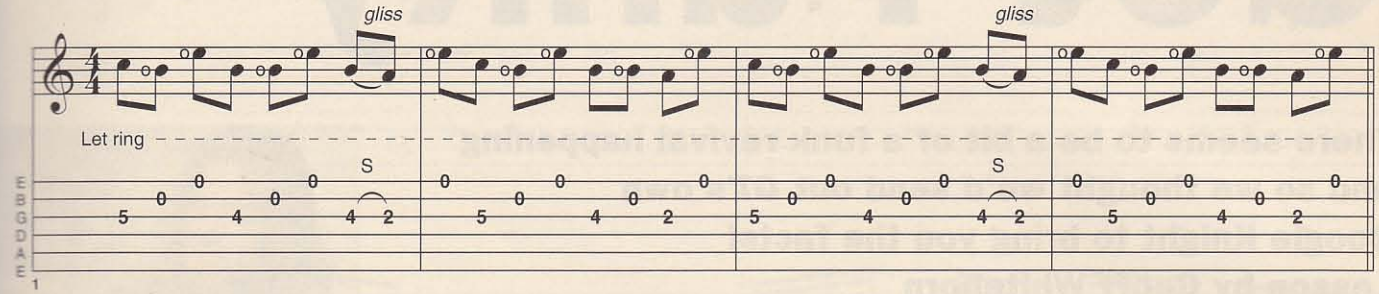
Exercise 1



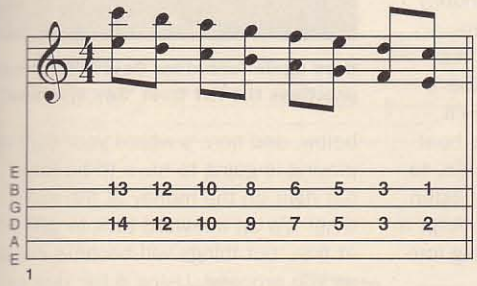
GTCD Track 20

Ex 2 is similar to the sort of lick that Nick McCabe plays as an outro figure. The open strings give a clear, ringing sound against the descending bass notes. You can approach this as either a tricky alternating picking exercise or as a reasonably straightforward pick and fingers 'hybrid picking' lick. Use your pick on the G string and your 1st and 2nd fingers on the open B and E strings respectively.

Exercise 2

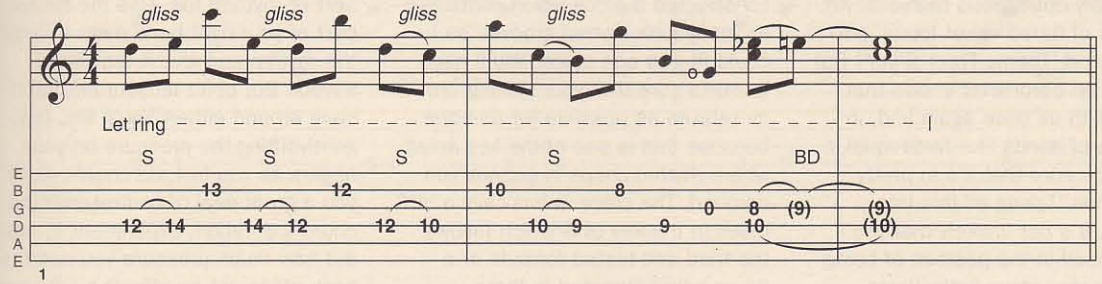


Exercise 3 & 4



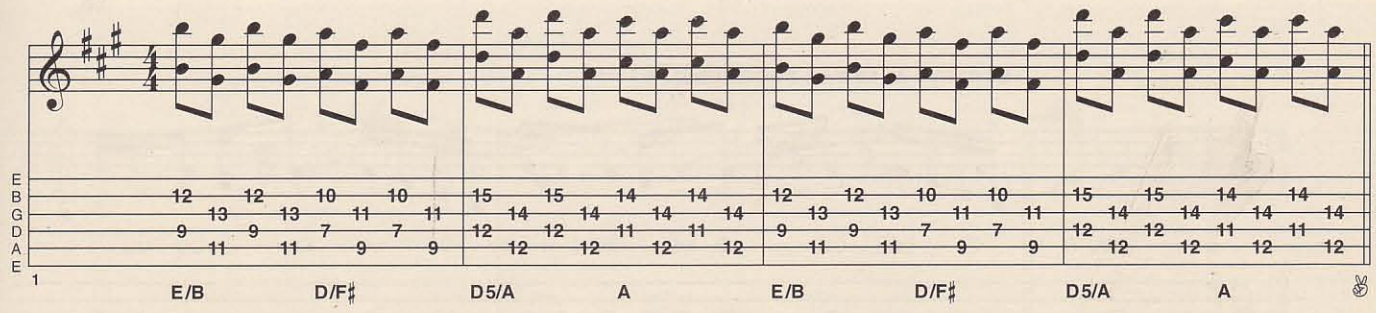
Often on *Urban Hymns* the most interesting parts are buried in the mix. On 'The Drugs Don't Work', for instance, there are some great lead guitar fills in the background which betray a (dare I say it?) country influence. Many of these licks are based on intervals of a sixth, which is a staple of both country music and soul players such as Steve Cropper.

Ex 3 is a descending C major scale harmonised in 6ths so that you can familiarise yourself with the fretboard shapes involved in playing the interval. Ex 4 is a country style fill using the intervals that you can try out over the song.



If you're interested in playing some Verve material live and your band doesn't have a keyboard player (although, let's face it, to most of us that's no great loss!) some of the bigger production numbers are going to suffer because of the prominent use of a string section on much of the album. Ex 5 is a guitar-friendly version of a typical Verve string line. The notes are played in octaves to fill up some space, as a single note approach usually sounds too thin for this type of lick.

Exercise 5



Don't forget the Academy of Contemporary Music is currently auditioning hot rock'n'roll guitarists for the full-time Diploma in Contemporary Music!

See you next month... ❖

Geoff's Blues

Get Funky

There seems to be a bit of a funk revival happening and so we thought we'd send out *GT*'s own Boogie Knight to bring you the facts!
Lesson by Geoff Whitehorn

Born again funkateer Geoff Whitehorn practises the riff from 'Sex Machine'

GTCD TRACK 2

❖ **You'll get** an even funkier feel to this month's piece by attaching a wah-wah pedal to your guitar set-up!

❖ **Don't forget** to keep your picking wrist loose for that authentic funky groove!

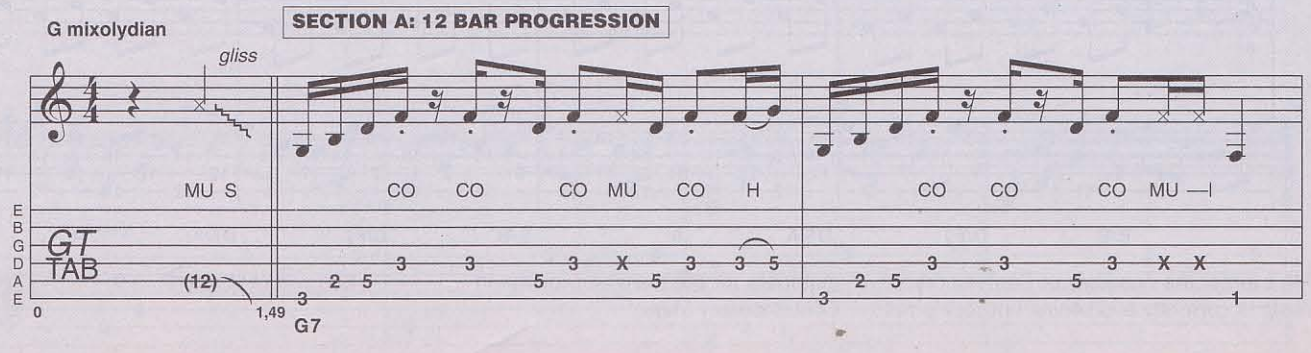
Funk has enjoyed a bit of an up and down reputation in the past. In the early seventies, it was seen as a faster, more frantic mutation of blues and soul, expressing its killer groove in classic recordings by the likes of James Brown, Kool And The Gang and The Commodores. Apart from producing some superb musicians – notably in the Parliament/Funkadelic crew – funk also gave rise to some memorably outrageous fashions. Ah, the days of flared velvet loons, afro hairdos and 'Theme From *Shaft*'! But the fashion barometer shows that funk is with us once again and, in the case of bands like Jamiroquai, we can be sure that it's in pretty safe hands. Taking all this into account, it's not unlikely that you'll find yourself in the position of being asked to play some funky blues rhythm in the not too distant future, and so I thought we'd look at some funky blues moves for the next couple of months. Next month we'll be looking at lead guitar; this month it's the rhythm method!

One of the most important factors to playing anything remotely funky is our old friend 'feel'. You can't reliably teach feel – it's like someone asking you to describe what 'hot' is; the only way they'll really find out is to experience heat in some form for themselves. So, to learn about feel, you've got to listen and play as much as you can. After a while, things should start falling into place of their own accord.

On this month's GTCD, I've constructed a piece which contains as many funk rhythm grooves as I could fit into one place! You'll need to make sure that your picking arm is as relaxed as possible for this one because this is one of the key areas where rhythm chops in general run aground. The piece is basically a 'riff' blues in the key of G which follows the tried and tested formula of a figure being repeated in three different places which correspond to the tonal centres of a blues – in this case G, C and D.

When things get a little more 'chordy' later on, we choose to play the funk rhythmic staple of ***ninth chords*** slipped into from a semitone below, and here's where your rhythm playing is going to have to be loose, but right on the money at the same time! It's an awkward trick to pull off at first, but things will become easier as you proceed. Using a fair degree of muting will help you define this sort of rhythm, too. Use the fleshy part of your right hand palm to 'edit' the rhythm and give it that funky flavour. But don't let your left hand hang around either! You'll find that gently lifting the pressure on your fingers as you fret the chords gives you a great deal of control over the chord's duration. Experiment to find out how much pressure you need to back off to get an effective left hand mute; your parameters are really between 'full on' and 'stone dead'. The good area for a nice-sounding mute is somewhere in between! Next month, we'll look at some funky solo lines but, for now, I'll leave you to get into the groove... er, man! ❖

❖ ***Ninth chord***
A basic major chord with the ♭7 and 9th degrees of the scale added ie C9 = C E G B♭ D



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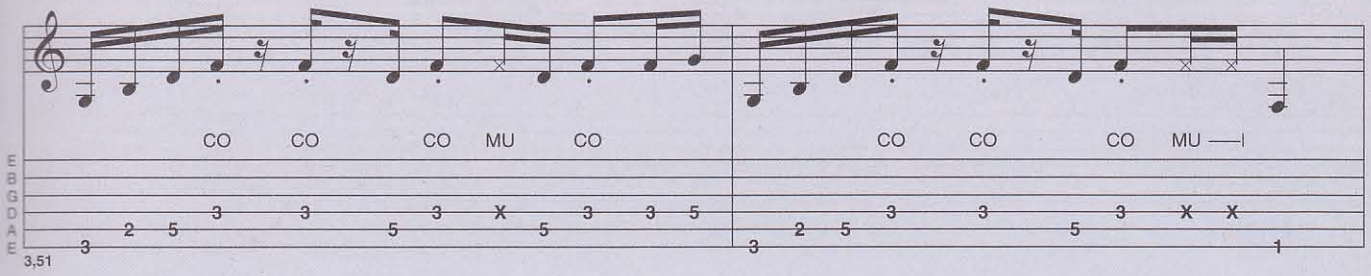
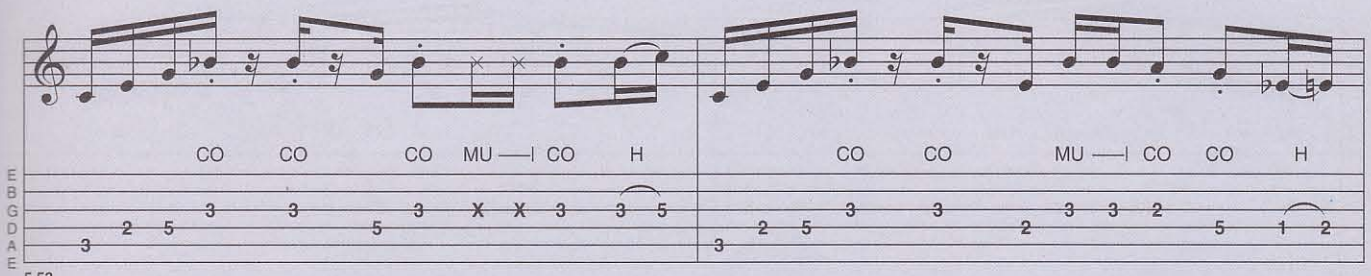
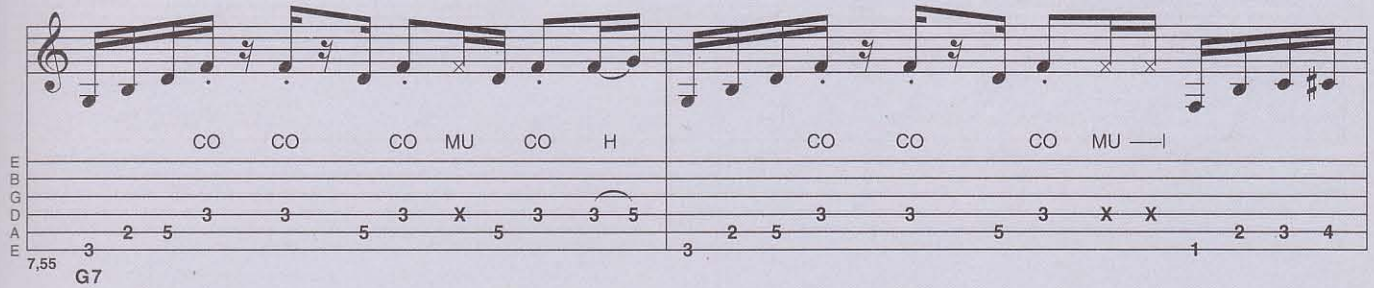
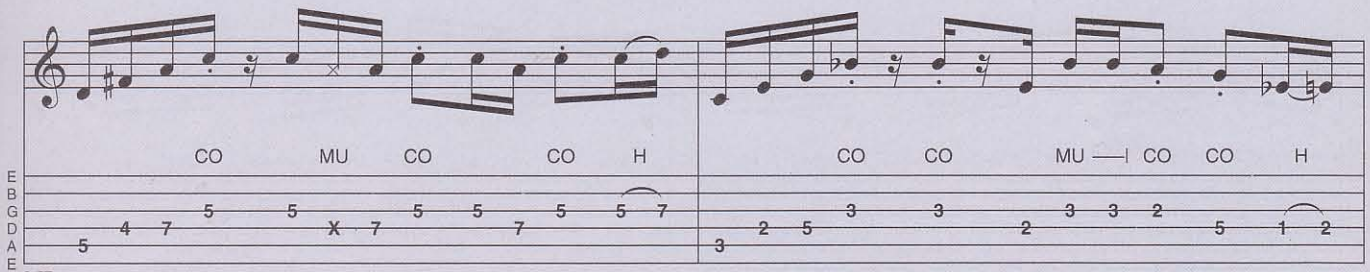
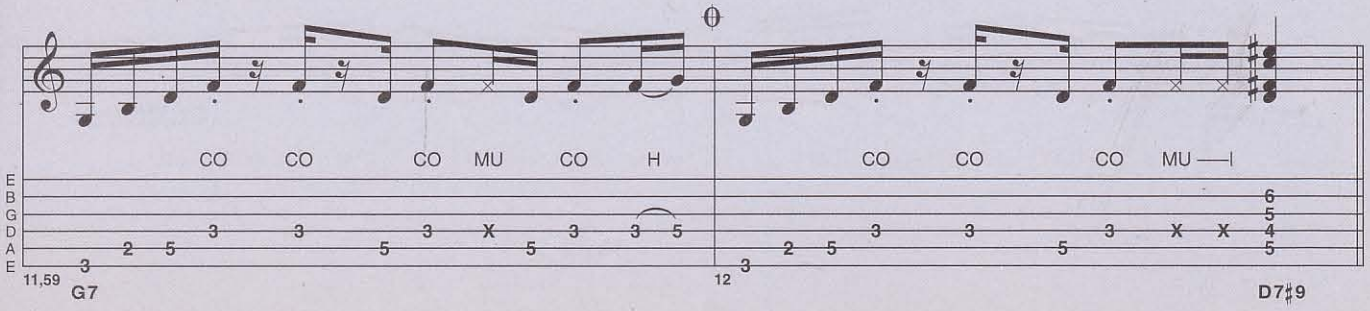








2nd time to Coda



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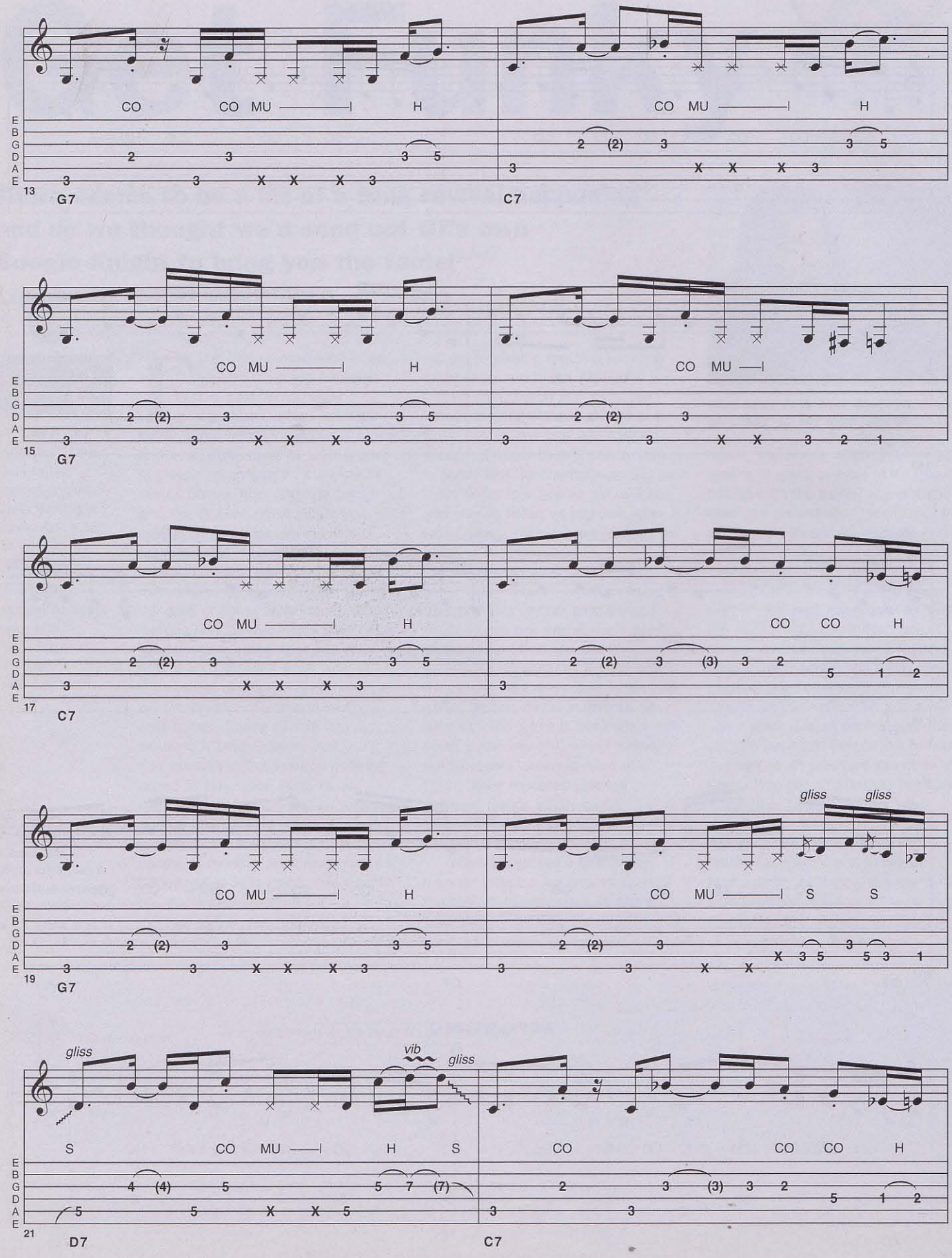
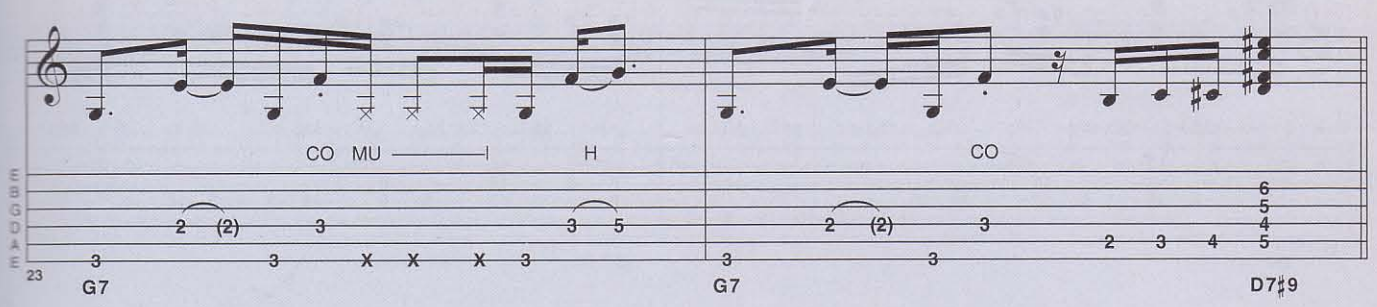
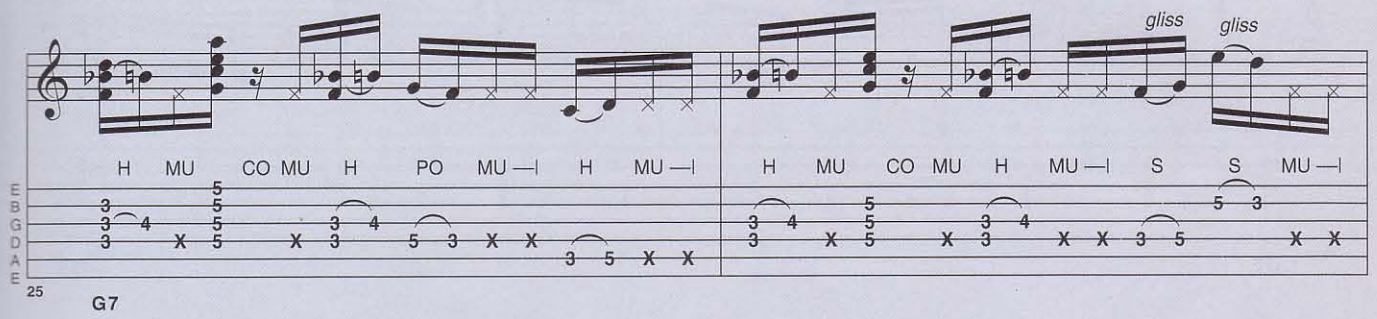
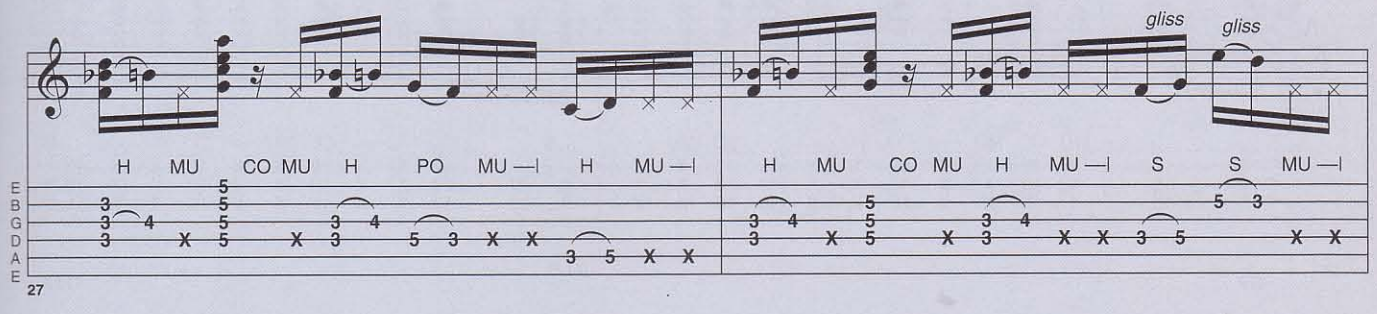
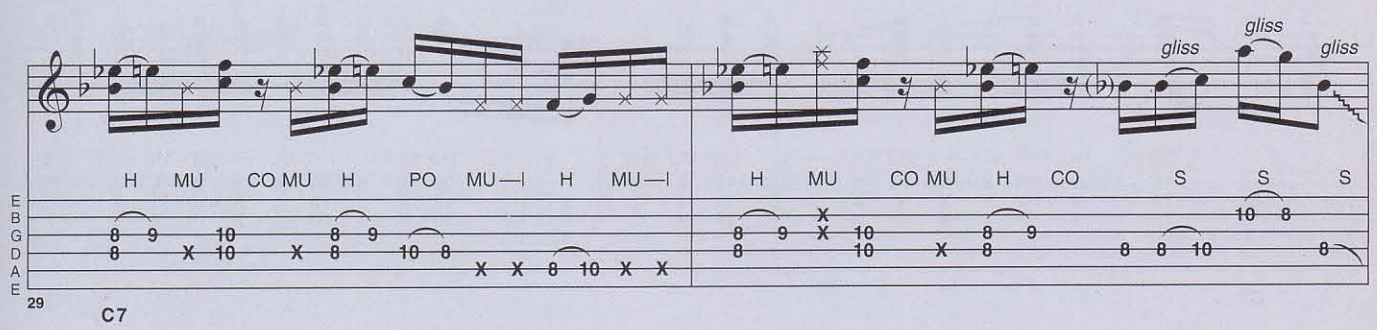

13
G7
CO
CO MU
H
C7
CO MU
H
15
G7
CO MU
H
CO MU
17
C7
CO MU
H
CO CO H
19
G7
CO MU
H
gliss
gliss
CO MU
S S
21
D7
gliss
vib
gliss
S
CO MU
H S
C7
CO
CO CO H

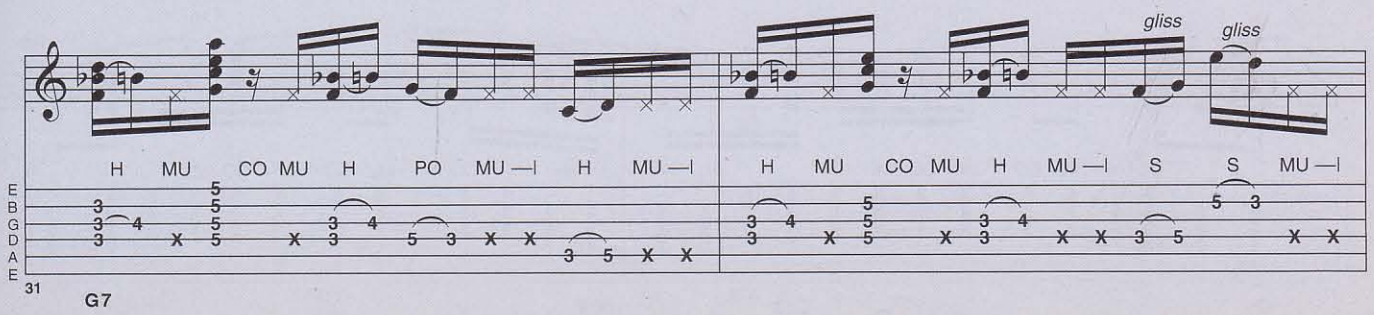
GTCD Track 2


CO MU H
CO
23
G7
G7
D7♯9


gliss
gliss
H MU CO MU H PO MU H MU
H MU CO MU H MU S S MU
25
G7


gliss
gliss
H MU CO MU H PO MU H MU
H MU CO MU H MU S S MU
27


gliss
gliss
gliss
H MU CO MU H PO MU H MU
H MU CO MU H CO S S S
29
C7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gliss
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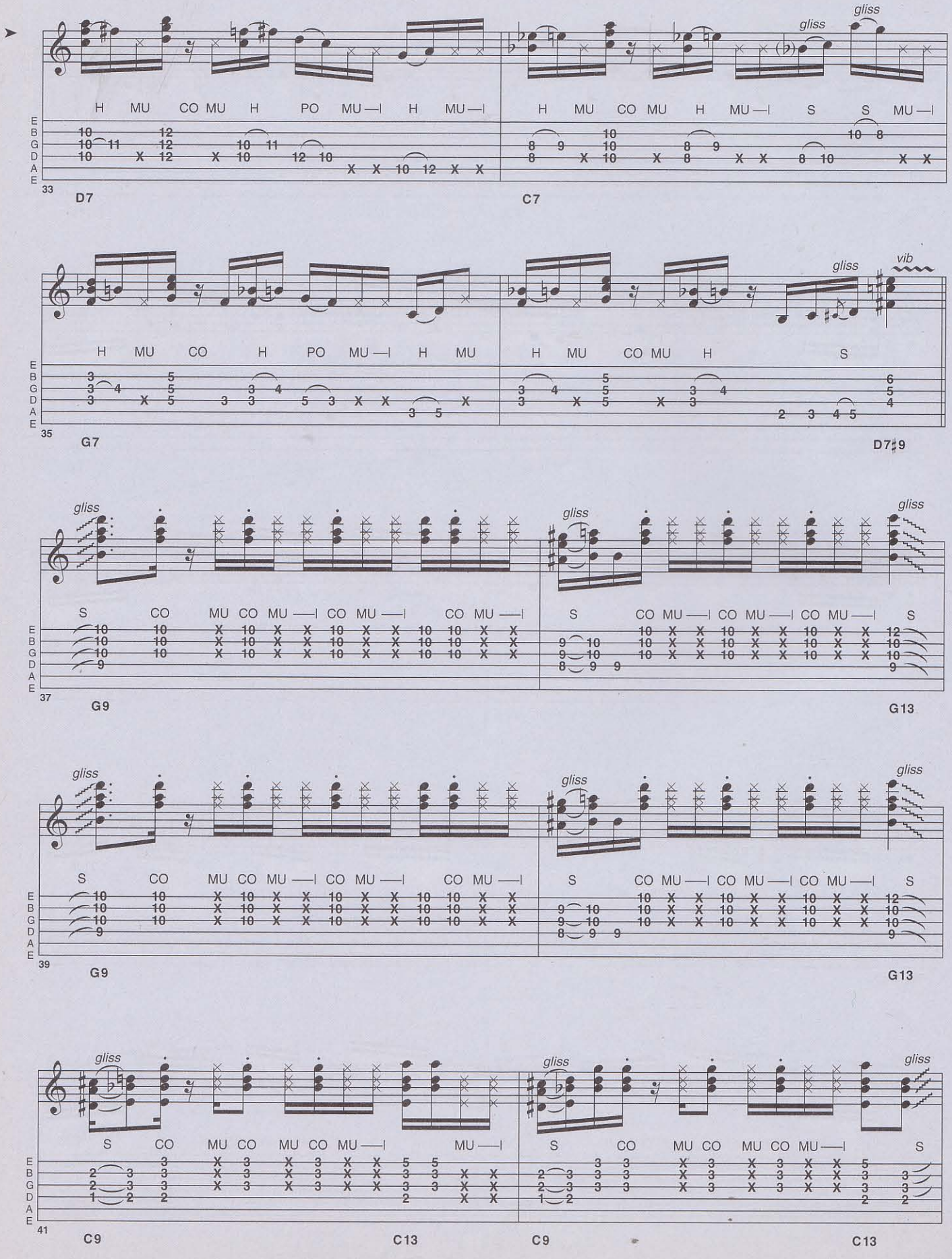
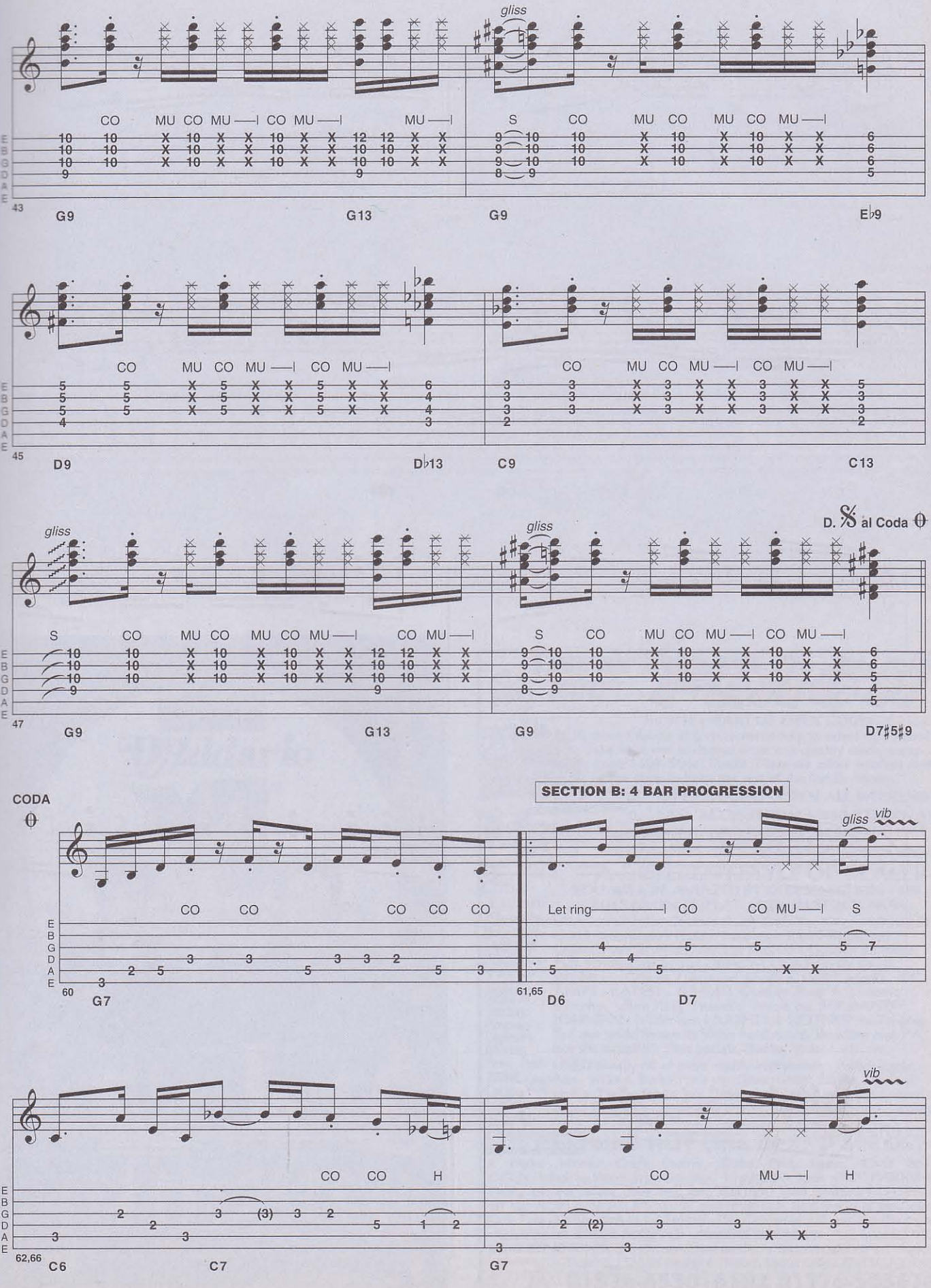
H MU CO MU H MU S S MU
31
G7

GTCD Track 2

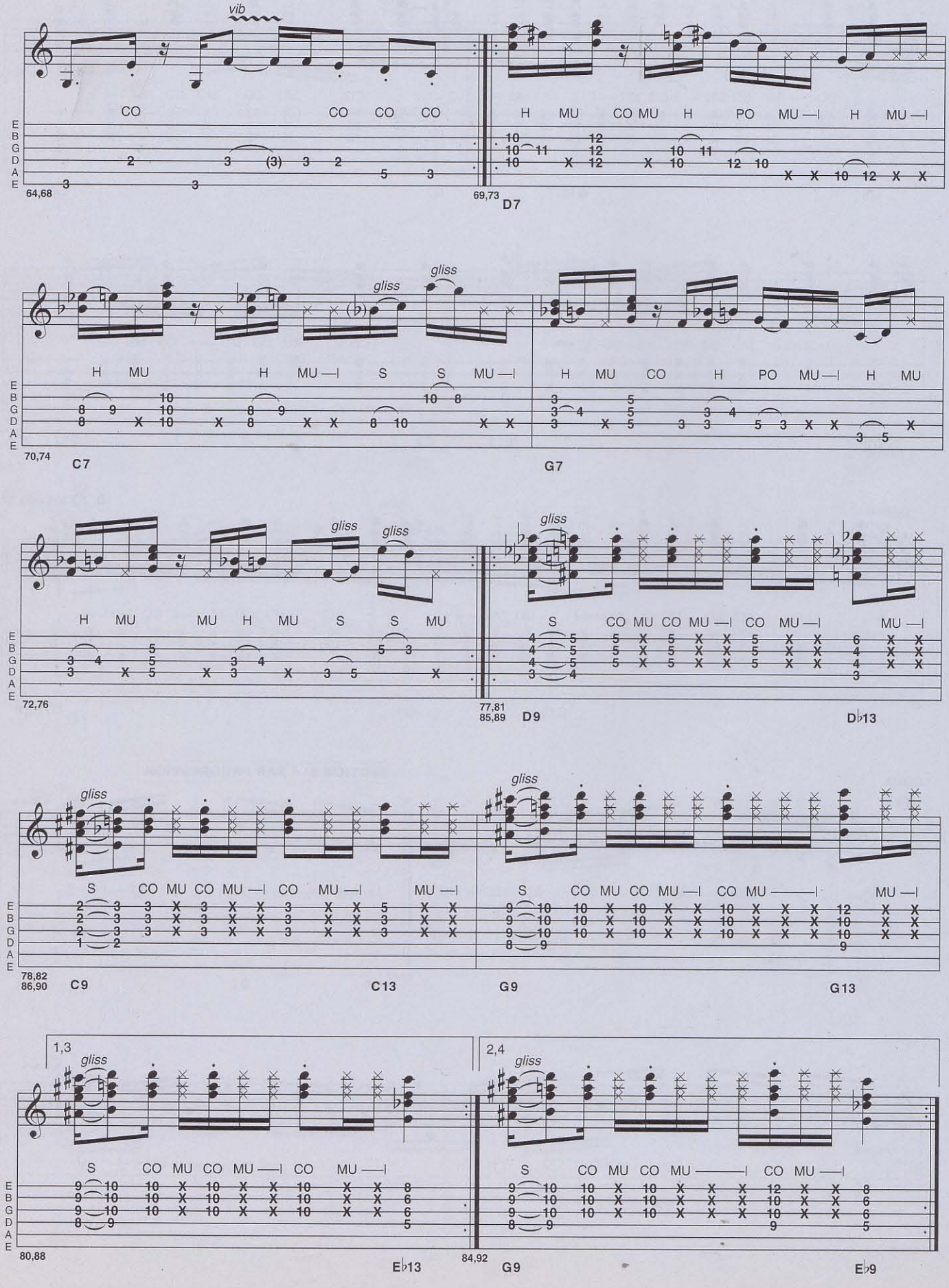

gliss
H MU CO MU H PO MU —| H MU —|
H MU CO MU H MU —| S S MU —|
33
D7
C7
vib
H MU CO H PO MU —| H MU
H MU CO MU H S
35
G7
D7♯9
S CO MU CO MU —| CO MU —| CO MU —|
S CO MU —| CO MU —| CO MU —| S
37
G9
G13
39
G9
G13
MU —|
41
C9
C13
C9
C13

GTCD Track 2


gliss
CO MU CO MU CO MU MU
S CO MU CO MU CO MU
43
G9 G13 G9 E♭9
CO MU CO MU CO MU
CO MU CO MU CO MU
45
D9 D♭13 C9 C13
gliss gliss
D. S. al Coda
S CO MU CO MU CO MU CO MU
S CO MU CO MU CO MU CO MU
47
G9 G13 G9 D7♯5♯9
CODA
SECTION B: 4 BAR PROGRESSION
gliss vib
CO CO CO CO CO
Let ring CO CO MU S
60
G7
61,65
D6 D7
vib
CO CO H
CO MU H
62,66
C6 C7 G7

Blues

GTCD Track 2



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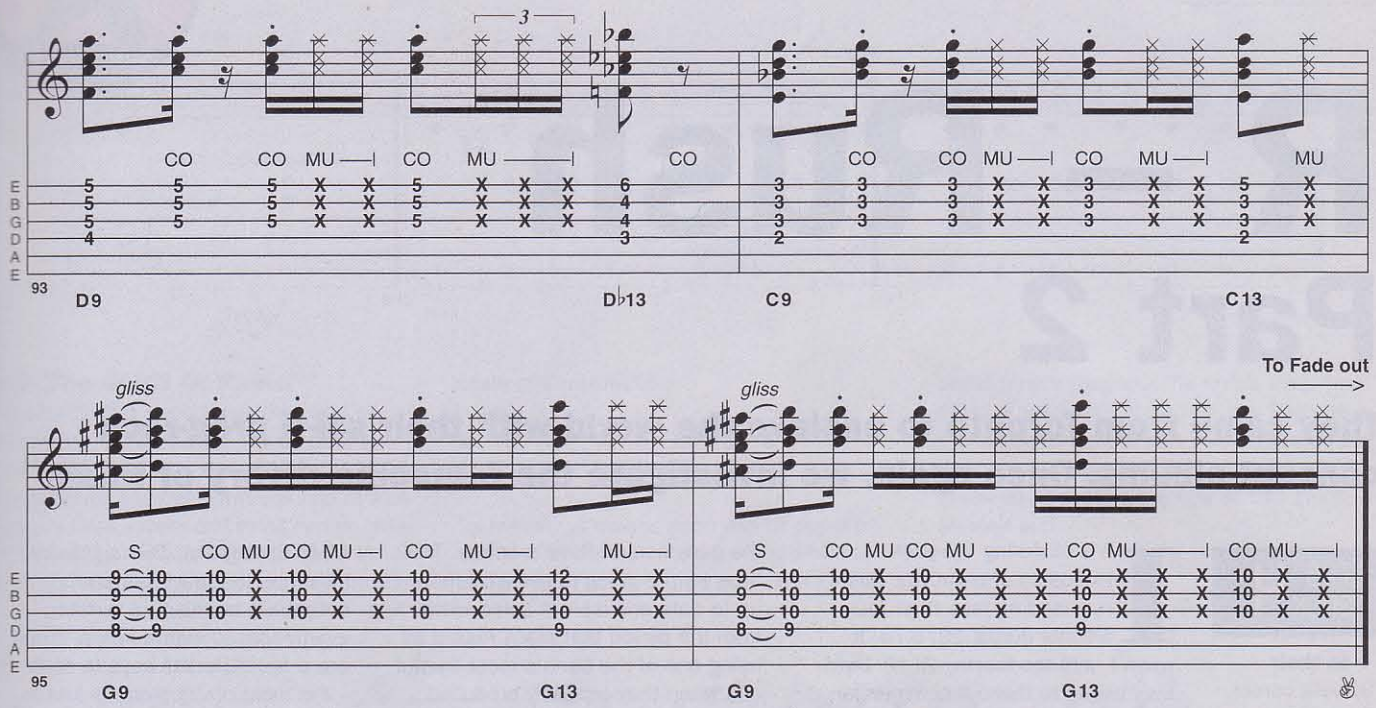
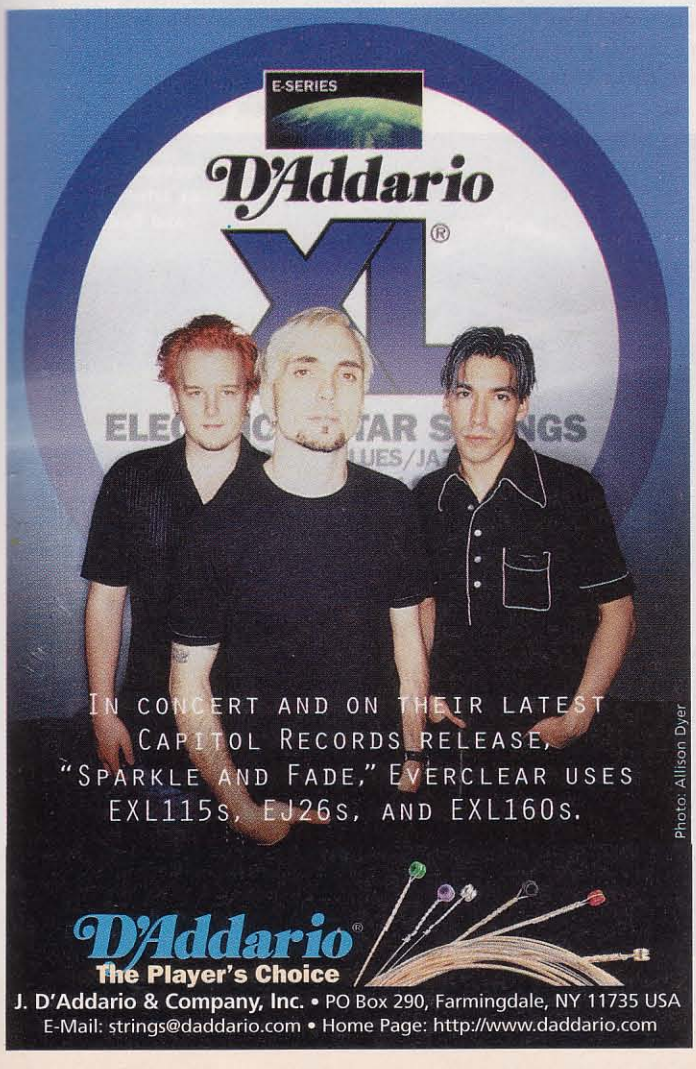

3
CO CO MU CO MU CO
CO CO MU CO MU MU
E B G D A E
93
D9 D♭13 C9 C13
To Fade out
gliss gliss
S CO MU CO MU CO MU MU
S CO MU CO MU CO MU CO MU
95
G9 G13 G9 G13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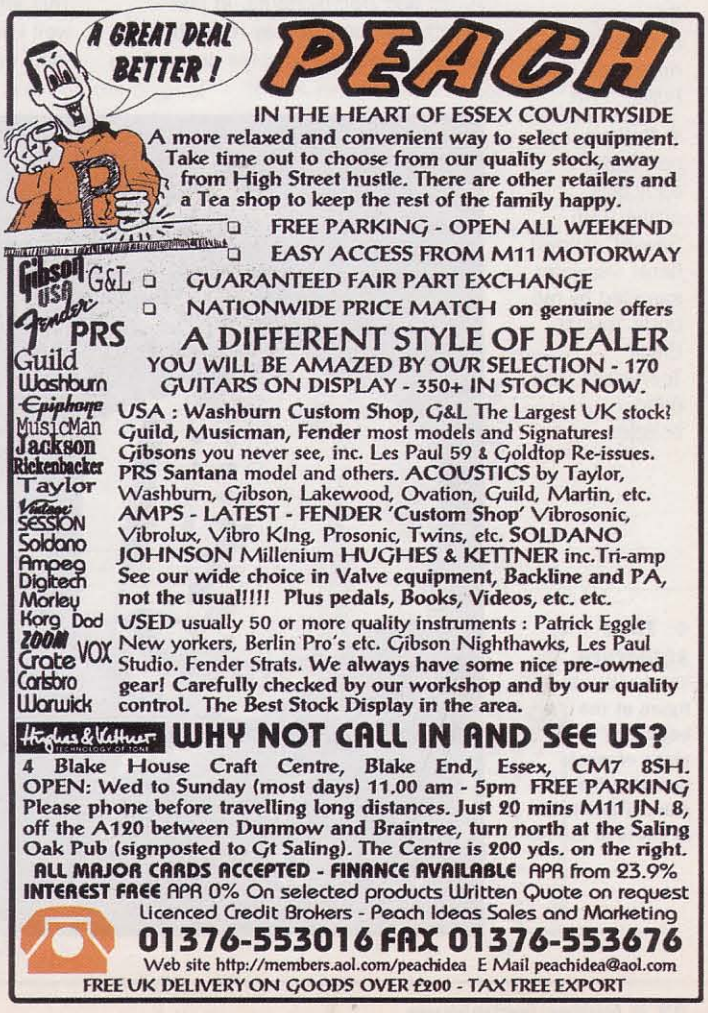
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Phil Hilborne's A-Z Of Great Riffs

R – Rush
Part 2

They came from Toronto to enslave the world with their sci-fi prog-rock concept albums. Once again, we investigate the fearsome riffery of Rush!

GTCD TRACK 4

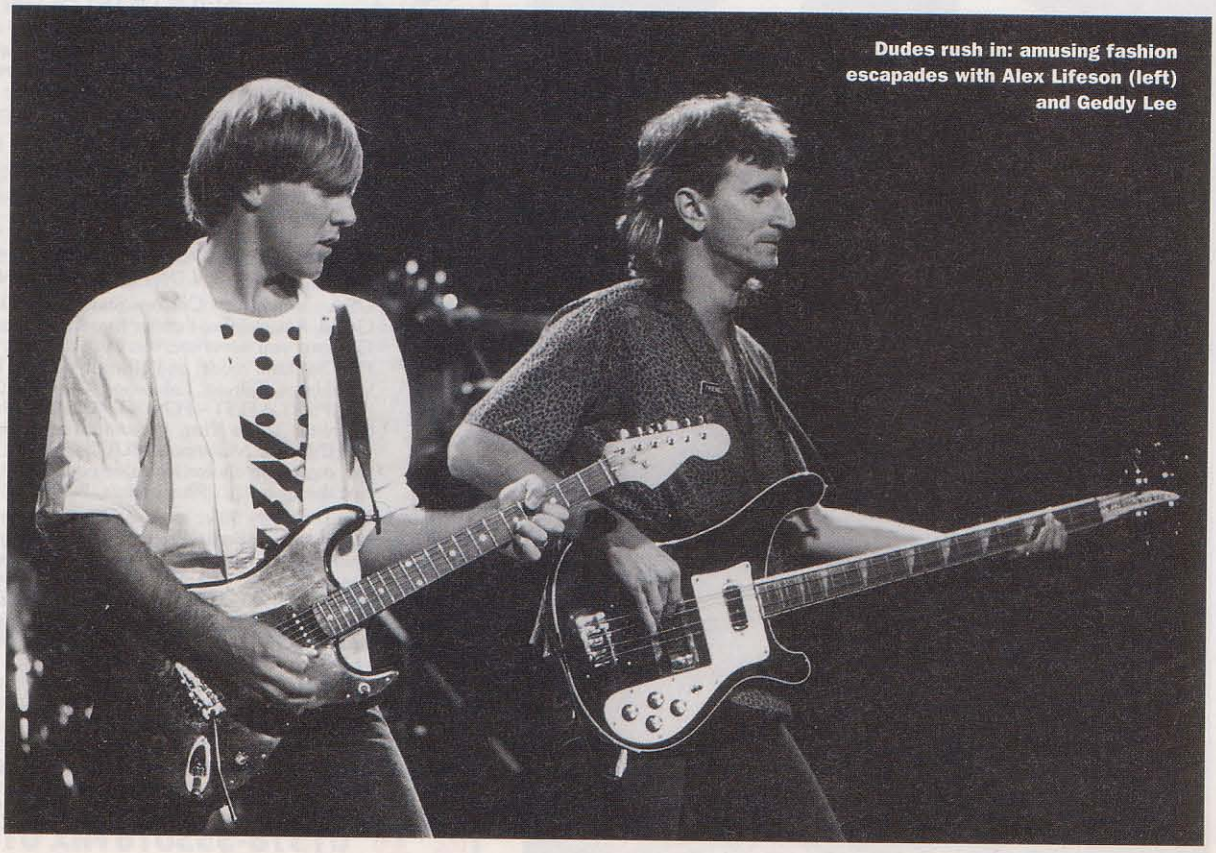
❖ **In their** 30-year career, Rush have borne some odd criticisms. In the mid-70s they were dismissed as Led Zeppelin clones; later, they were accused of ripping off The Police! Erm...

❖ **Believe** it or not, Rush's early 80s single 'Tom Sawyer' (shown here) was later sampled by rap outfit Young Black Teenagers. The mind boggles...

In a blistering two-year explosion of creativity, Rush released no less than *four* albums during 1975-76. It wasn't until the fourth, *2112*, that they began to make a commercial mark, but they did build a loyal hardcore audience that remains with them to this day. The second half of the seventies was a golden age for Lifeson, Peart and Lee: they not only survived punk, but notched up huge-selling albums like *A Farewell To Kings* and *Hemispheres*. In last month's issue you may recall that we looked at some examples drawn from the early part of Rush's career. This time we are going to get a bit more up to date and look at some ideas from the period that many regard as being one of the band's most fruitful and when they certainly produced some of their most memorable and classic work – have fun!

Ex 1 'YYZ' – intro/odd time riff

As I mentioned last month, odd-time ideas abound in the music of Rush. This intro illustrates a particularly well known example that utilises the fairly unusual ***time signature*** of 10/8 throughout. This signature indicates that each bar can potentially be filled up with ten evenly-spaced eighth notes. There are a few different ways to count this – the most obvious one is just to deal with it in exactly the same way as you would for a bar of 5/4 which is phrased in eighths – ie: 1&2&3&4&5&. I prefer to think in eighths and tap my foot ten times for each measure (tempo permitting, of course). This allows me to 'feel' any off beats (like those in this example) more easily, as they will always occur when your foot is off the floor!

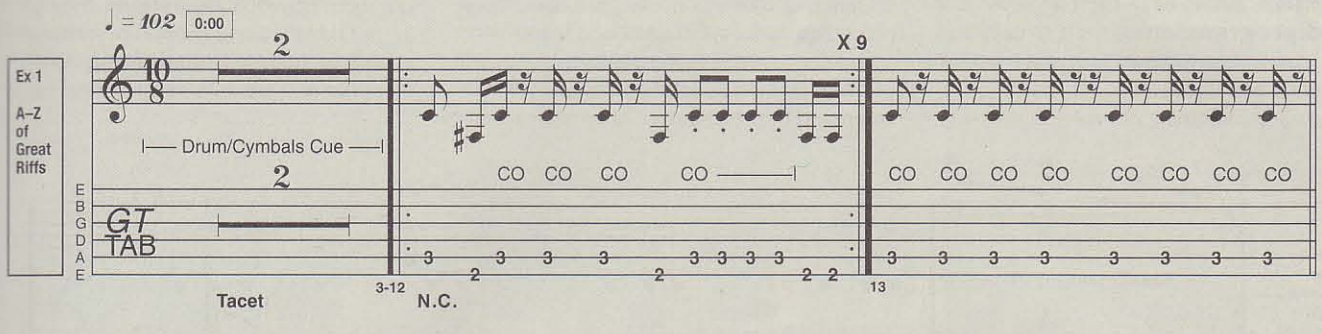


Dudes rush in: amusing fashion escapades with Alex Lifeson (left) and Geddy Lee

Gary Gershoff/Retna

❖ ***Time signature***
The fraction-like figure at the beginning of a piece of music denoting the number and value of beats in the bar

GTCD Track 4

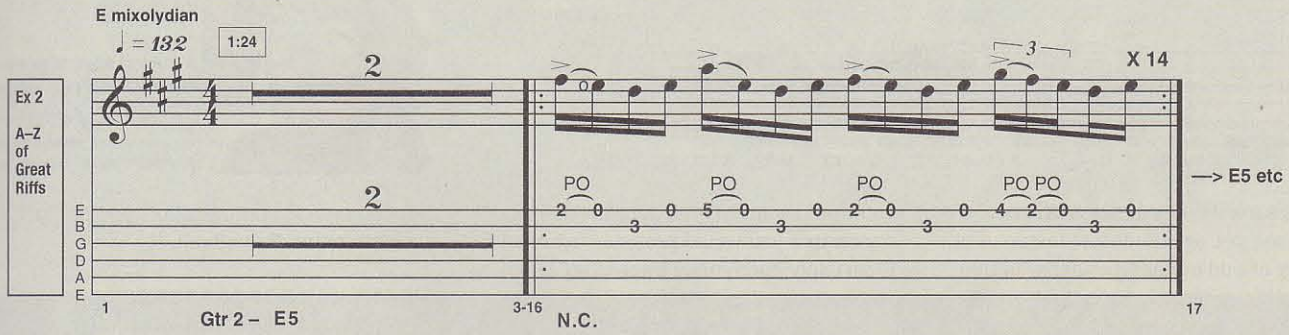


Ex 2 'The Spirit Of Radio'

Taken from what is certainly the band's most widely known song – it was a hit for them in the UK charts during March 1980 – this repetitive one bar phrase is one of Alex Lifeson's best known and most copied riffs. In terms of its melodic construction it is based on ideas using notes drawn from the scale of E mixolydian:

E F# G# A B C# D E
1 2 3 4 5 6 ♭7 1

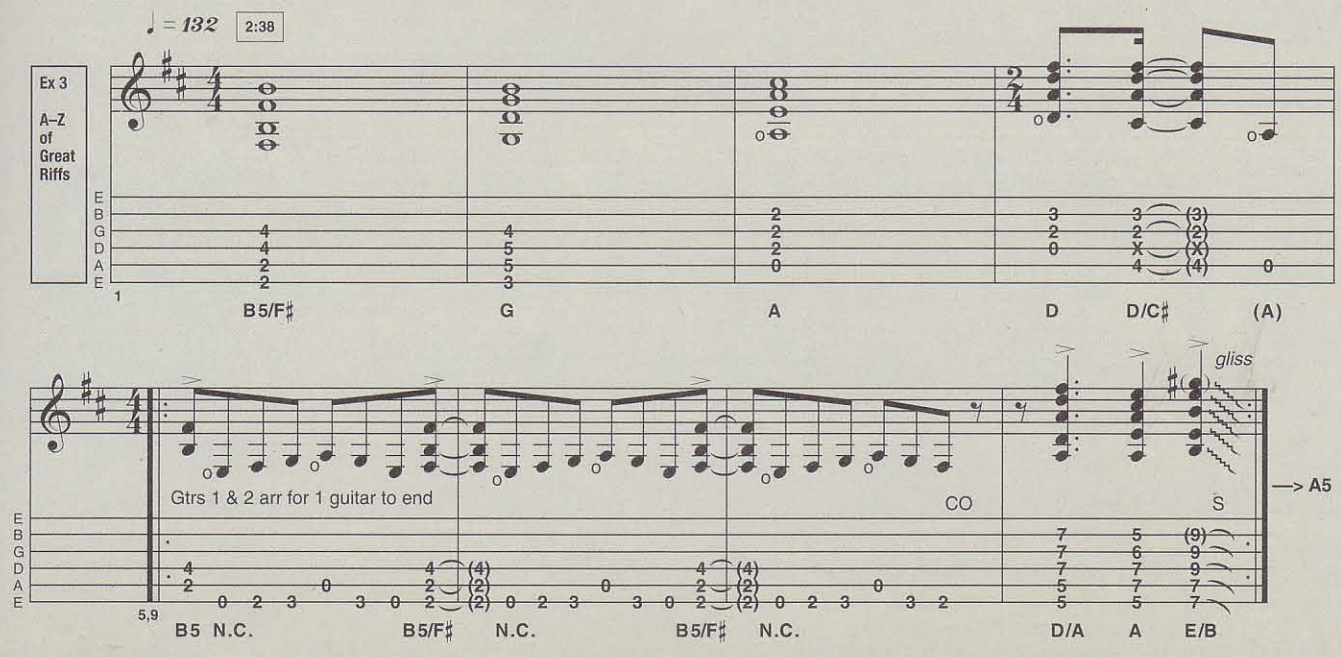
Technically, it makes good use of pull-offs and also of the open top E string which is performed frequently and acts as a kind of pedal tone throughout the entire idea. One point to take care of as you play this one is the sixteenth note triplet that occurs on the downbeat of beat four. It's quite easy to mess up and loose the flow at this point – so look out!



Ex 3 '2112' – riff section

Taken from the band's 'epic' track '2112', this is a fairly typical bass note riff type of phrase. When you look at the notation you will notice that I have arranged both guitar parts as one composite part. If you would prefer to play only the main part, you just have to miss out the B5 chords that occur at the start of each phrase – on the original version these were added in as second guitar overdubs.

Chordally there are a couple of things worth noticing in this one: firstly, see how Alex often plays his '5' chords with the 5th in the bass – B5/F#, D/A and E/B. Secondly, in bar 4 there is a D/C# chord; this is essentially a major 7th chord with the seventh in the bass. It certainly makes a nice passing chord when used in this context (played en route to the A chord), but bear in mind that it's not the sort of chord that you would want to dwell on for any length of time.

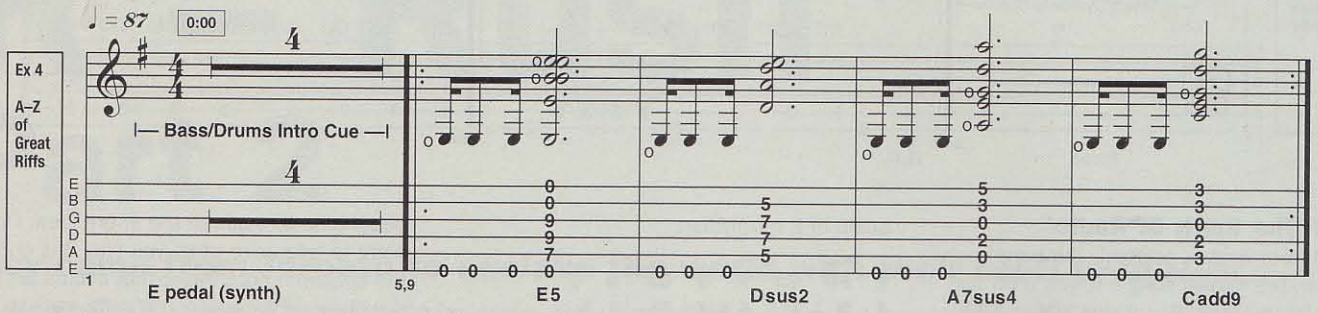


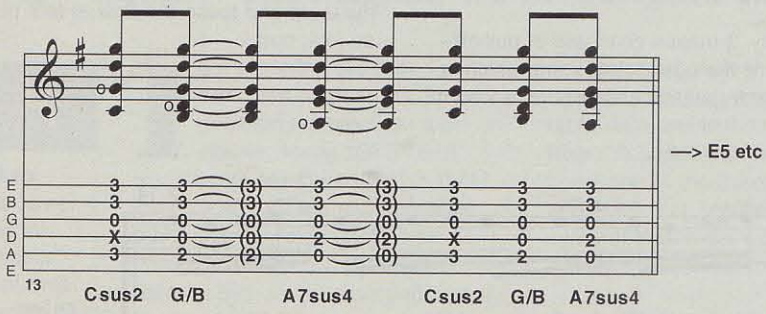
GTCD Track 4

Ex 4 'Tom Sawyer' – intro chord progression

As we saw in last month's issue, the use of interesting and unconventional chord voicings are something of an Alex Lifeson trademark. In this example you should take note of the D sus2, C add9 and in particular the A7 sus4 chord shapes which are all nice substitute chords when compared to the usual '5' chord types that are more commonly found in this genre.

A fairly mild and defined overdriven sound, perhaps with some chorus and reverb added, would suit this example.





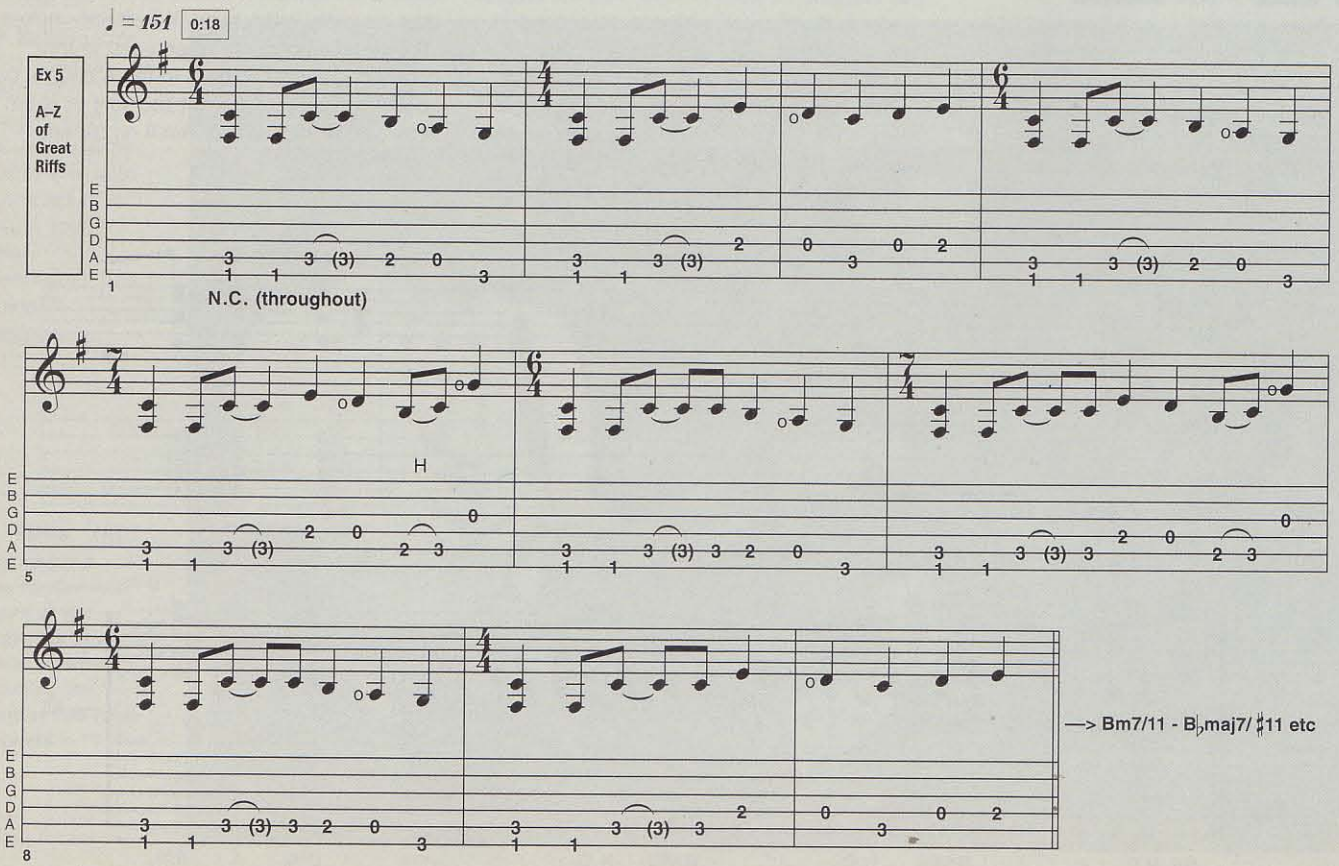
Mark Weiss/Idols

Alex shows off the rubbery fingers that make him a legend...

Ex 5 'Freewill' – verse action

Here we see yet again another instance of the usage of odd-meter type ideas. In this verse section excerpt we see the bars changing freely between 6/4, 4/4 and 7/4 time signatures, which isn't the sort of thing you would want to grab your partner and dance to – you would probably fall over! But it certainly does make interesting listening. In common with Ex 1, this will need careful counting in order for it to be negotiated successfully. In this instance I would recommend counting all of the bars in eighth notes throughout, ie:

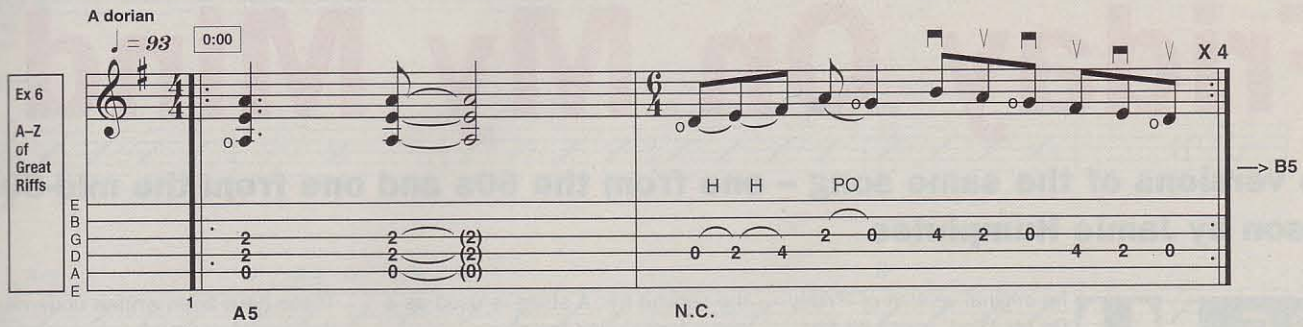
6/4 bars 1&2&3&4&5&6& etc.
4/4 bars 1&2&3&4& etc.
7/4 bars 1&2&3&4&5&6&7& etc.



GTCD Track 4

Ex 6 'The Analogue Kid' – intro/main riff

Our final example for this month comprises a rather nifty combination of simple A5 chord 'hits' that are followed by fast single note ideas. This isn't too hard to play and the main thing you should take care of is the last six notes of the second bar which will certainly need to be picked cleanly – using strict alternate picking – in order for them to sound effective.



Next month, we will be taking a look at S for Joe Satriani – see you then! ❖

Sources:

All of the examples were taken from:

Rush Retrospective 1: 1974-1980 (Mercury 534 909-2)
Rush Retrospective 2: 1981-1987 (Mercury 534 910-2)
Ex 1 from *Rush Moving Pictures* (Mercury)

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0161 633 0404
ROSE MORRIS
11 Denmark Street
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0171 836 0991
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01752 603563

Main Transcription

Friday On My Mind

Two versions of the same song – one from the 60s and one from the mid-80s.
Lesson by Jamie Humphries

GTCD TRACK 5

❖ **Gary Moore's** version comes from his *Wild Frontier* album, years before his subsequent blues outings

❖ **You wouldn't** necessarily think of AC/DC when you hear this song, and yet it was actually written by Angus and Malcolm Young's big brother George!

The original version of 'Friday On My Mind' was a hit for Australian group The Easybeats in November 1966. The other version of this month's featured song is by Gary Moore, from his *Wild Frontier* album. During the mid- to late 80s, Gary's style was more heavy rock than blues, so his version has a more contemporary feel.

Performance notes

The two versions require different levels of technical ability. The Easybeats version would be an ideal song for the novice, as it features a variety of different rhythm techniques and basic chords. Gary's version is a little more involved, with all the trademarks of the time; palm muted power chords, whammy bar dives, plus a tasty pentatonic widdle!

The Easybeats

Let's start with the Easybeats version. Ex 1 shows the intro for guitar one; the part features a simple arpeggio, and should be performed ***fingerstyle***. The root note should be performed with the thumb, and the fifth, or octave of the root, with the first or second fingers of the right hand. Bars 13 and 14 feature a descending chromatic run that starts on the B note on the fourth fret of the G string, and resolves on the E note on the second fret of the D string. The note B on the second fret A string is used as a pedal tone during the run.

Bars 19 to 25 feature a melody line that follows the vocals and uses notes from the A dominant Spanish phrygian scale, the fifth mode of the D harmonic minor scale:

A	B♭	C#	D	E	F	G	A
1	♭2	3	4	5	♭6	♭7	1

Both the open A and D strings are used as pedal tones during this section.

I have not yet mentioned the 'implied' chords found in the intro. These have been written underneath the names of the chords actually played and have been implied by either the vocals, or the lead guitar found in Ex 2.

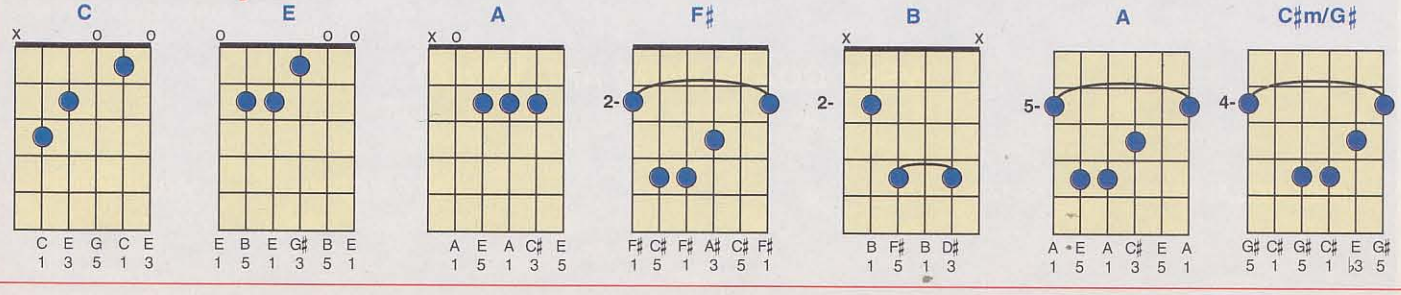
The intro ends with a strange chord sequence that appears to bear no relevance to the song at all! If you're new to barré chords, this section should sort them out. Be sure to observe the cut off symbols where marked.

Australia's answer to The Beatles: those fun loving Easybeats

Pictorial Press

❖ ***Fingerstyle***
In general, when playing with your fingers, the thumb looks after the three bass strings with the index, middle and ring fingers dealing with the G, B and E

Chords – The Easybeats



GTCD Track 5

The Easybeats chord chart/arrangement

INTRO 𝄋

Em

1,55

VERSE

Em Am D D/A D D/A Em

3,57

Am D D/A D D/A G B

9,63

Em Am A

15,69

Dm Dm C E A F♯ B E

21,75

CHORUS

A C♯m D

27,31,81,85 35,89

F♯7 Bm

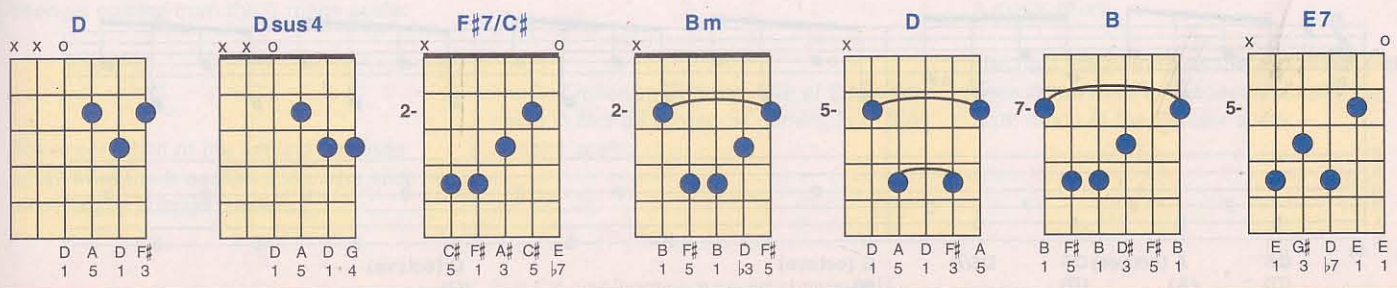
36,90

D B D

41,95

A E7

46,100



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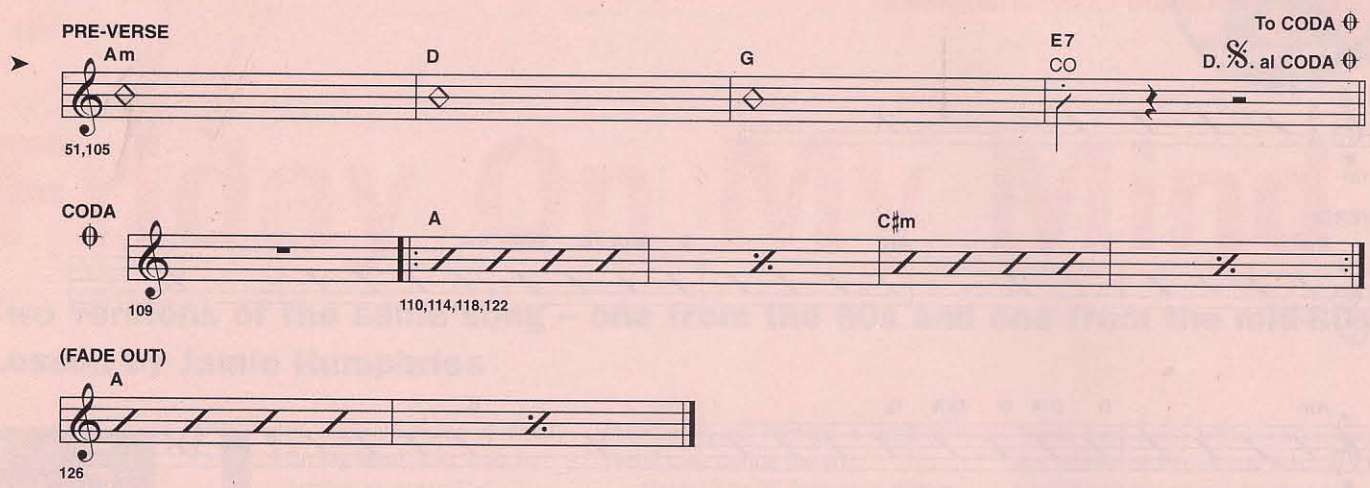
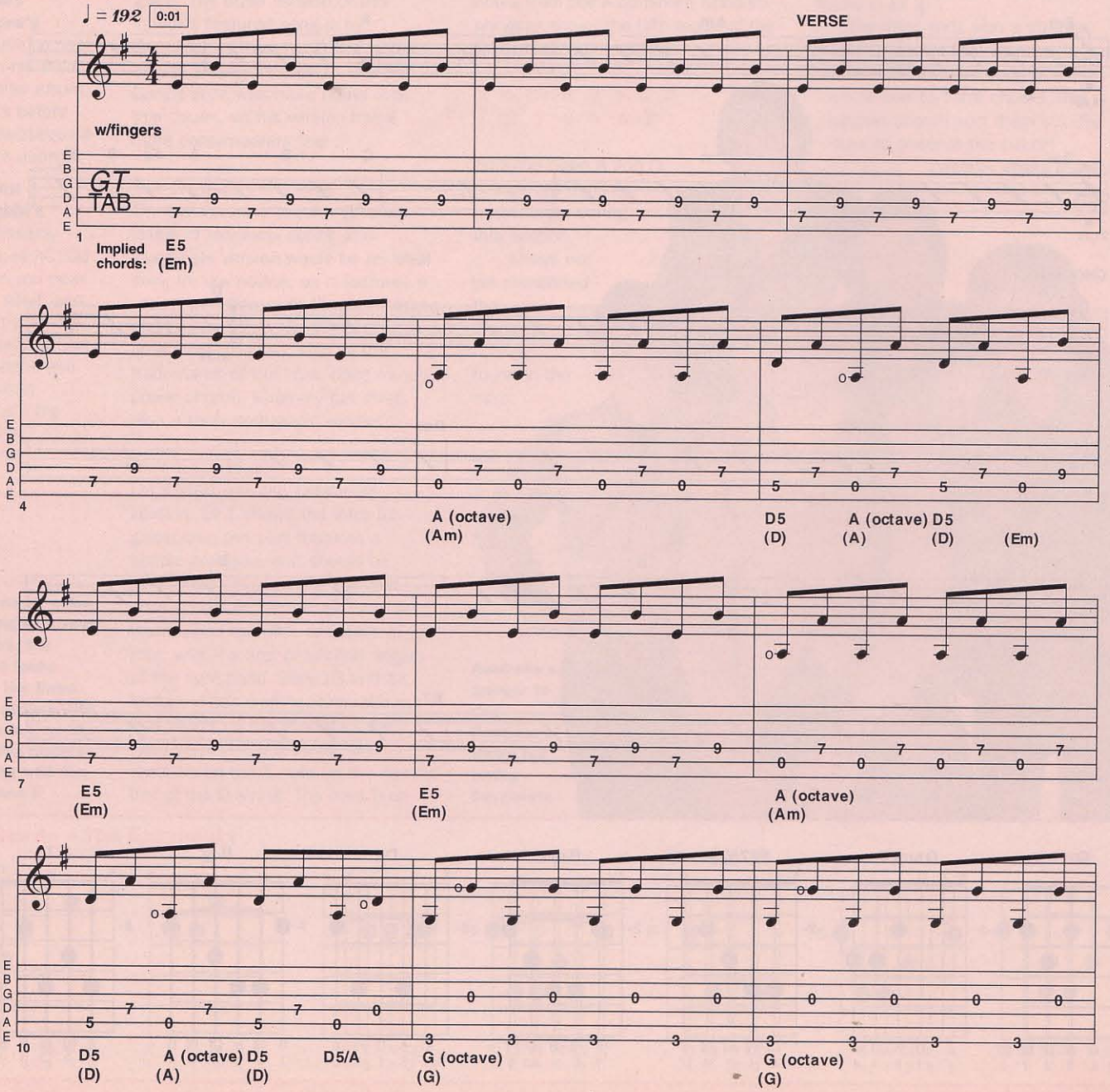


Ex 1 Guitar 1 intro



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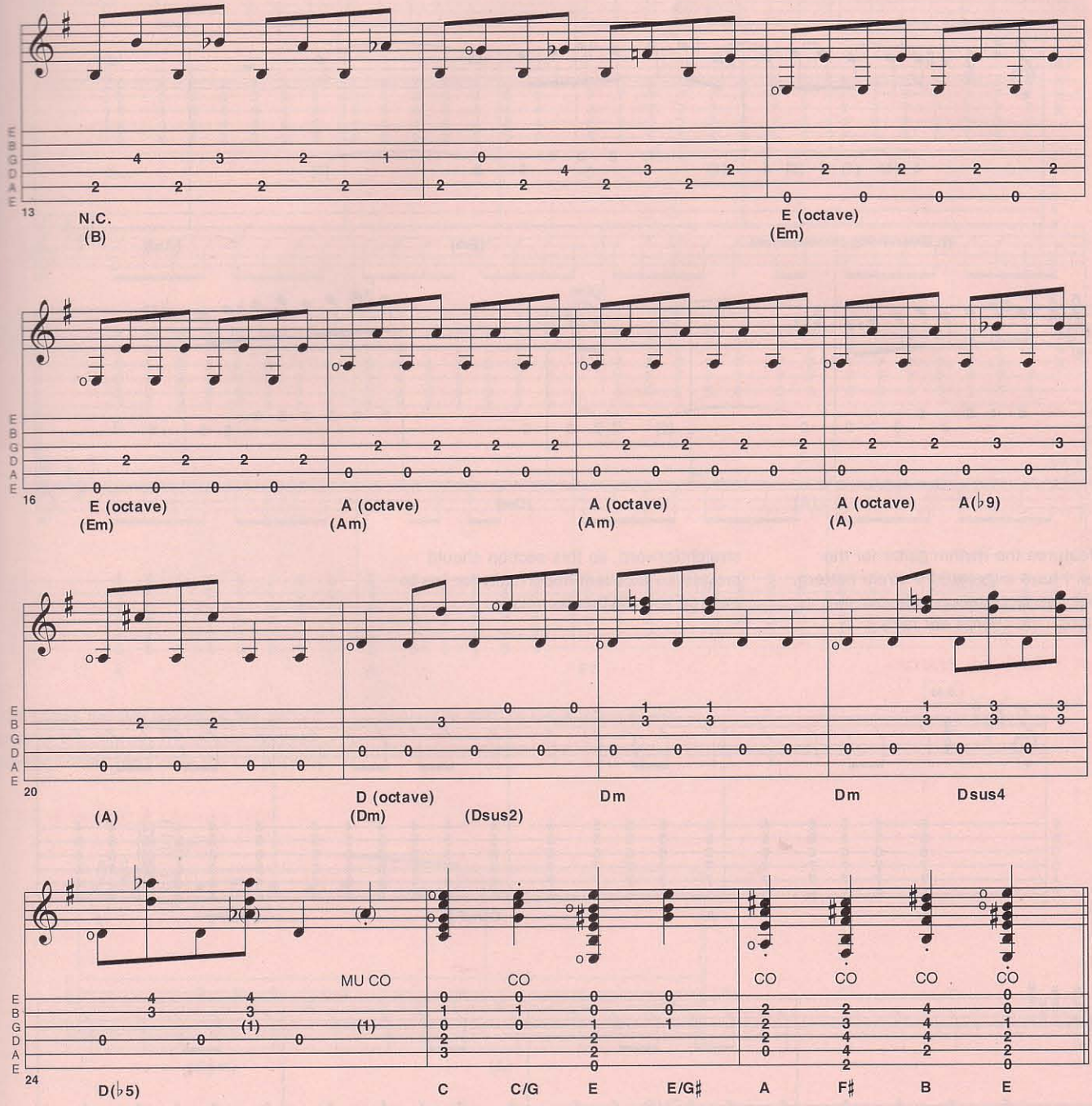


Ex 2 shows the verse guitar fills. These fills jump around a bit, with the notes originating from various sources. The notes used in bar one and the first half of bar two could be seen as coming from the B major scale:

B	C#	D#	E	F#	G#	A#	B
1	2	3	4	5	6	7	1

The second half of the second bar uses notes from the B aeolian scale, the sixth mode of the D major scale:

B	C#	D	E	F#	G	A	B
1	2	♭3	4	5	♭6	♭7	1

The lick in bar number six uses notes from the A aeolian scale, the sixth mode of the C major scale:

A	B	C	D	E	F	G	A
1	2	♭3	4	5	♭6	♭7	1

The lick resolves with the note of C#, which could in fact be viewed as coming from the A major scale:

A	B	C#	D	E	F#	G#	A
1	2	3	4	5	6	7	1

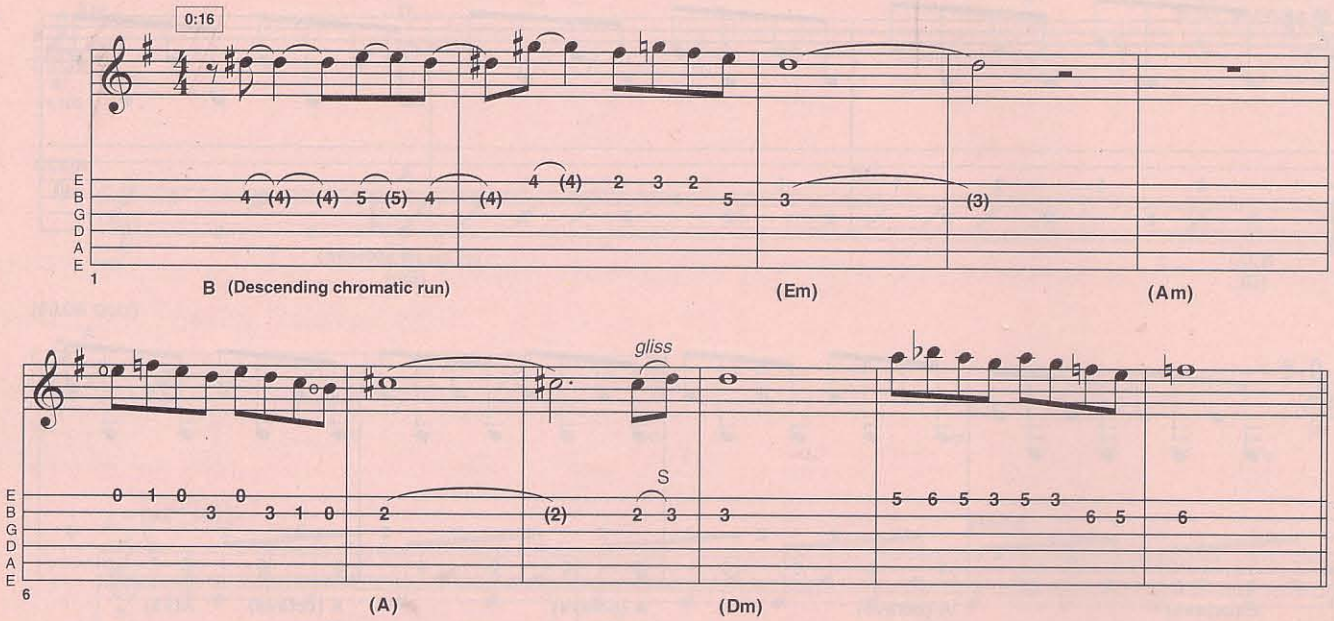
The C# also implies a chord change of A minor the A major, as the C natural to be found in the A aeolian scale is the third of the A minor chord, and the C# note to be found in the A major scale is the third of the A major chord.

The final lick starting at the end of bar eight uses notes from the D aeolian scale, the sixth mode of the F major scale:

D	E	F	G	A	B♭	C	D
1	2	♭3	4	5	♭6	♭7	1

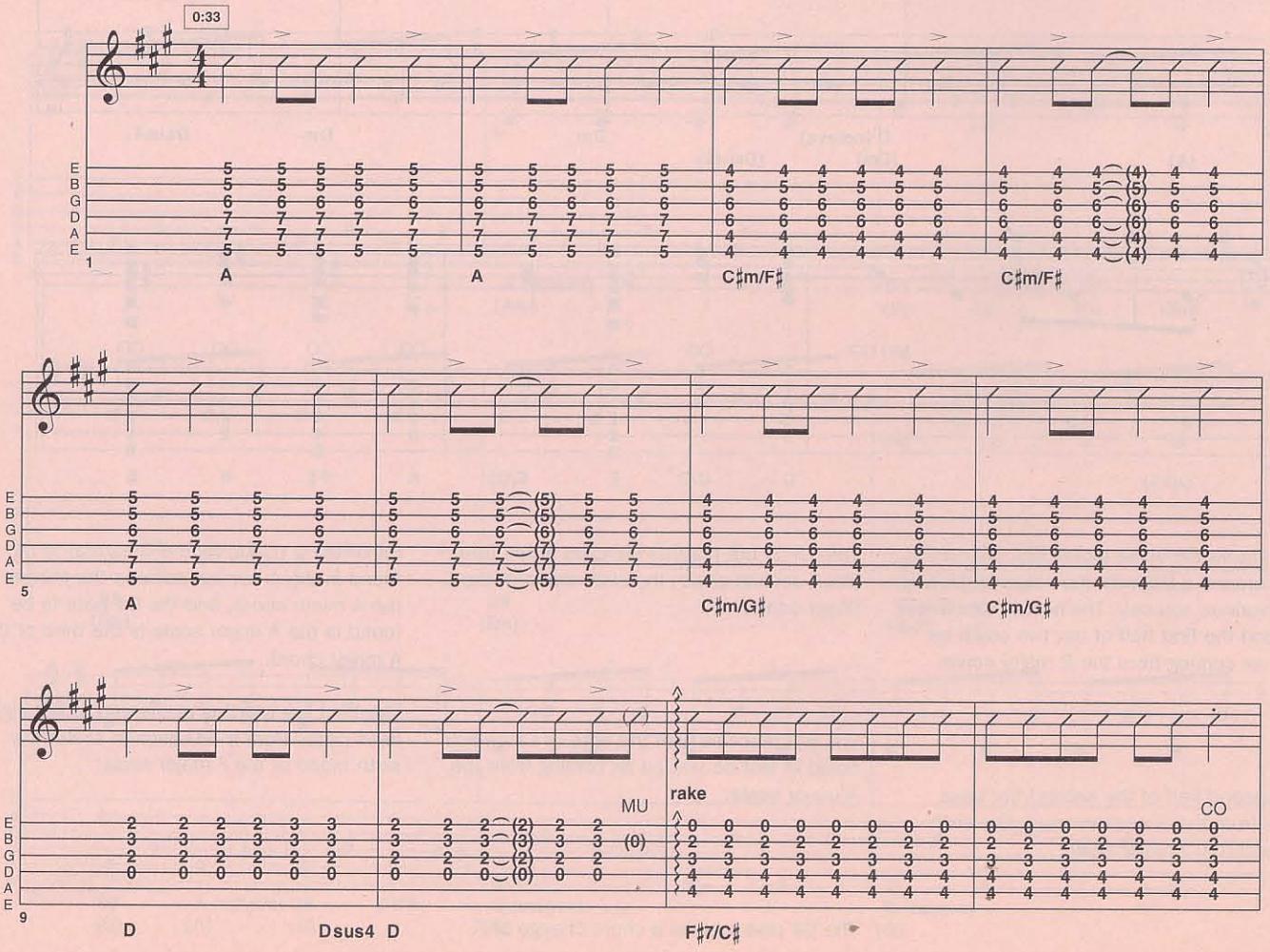
GTCD Track 5

Ex 2 Guitar 2 verse fills



Ex 3 features the rhythm guitar for the chorus. I have suggested a strum pattern, but feel free to come up with your own variations. The chords are fairly straightforward, so this section should provide an excellent opportunity for you to work on your rhythm technique.

Ex 3 Guitar 1 chorus



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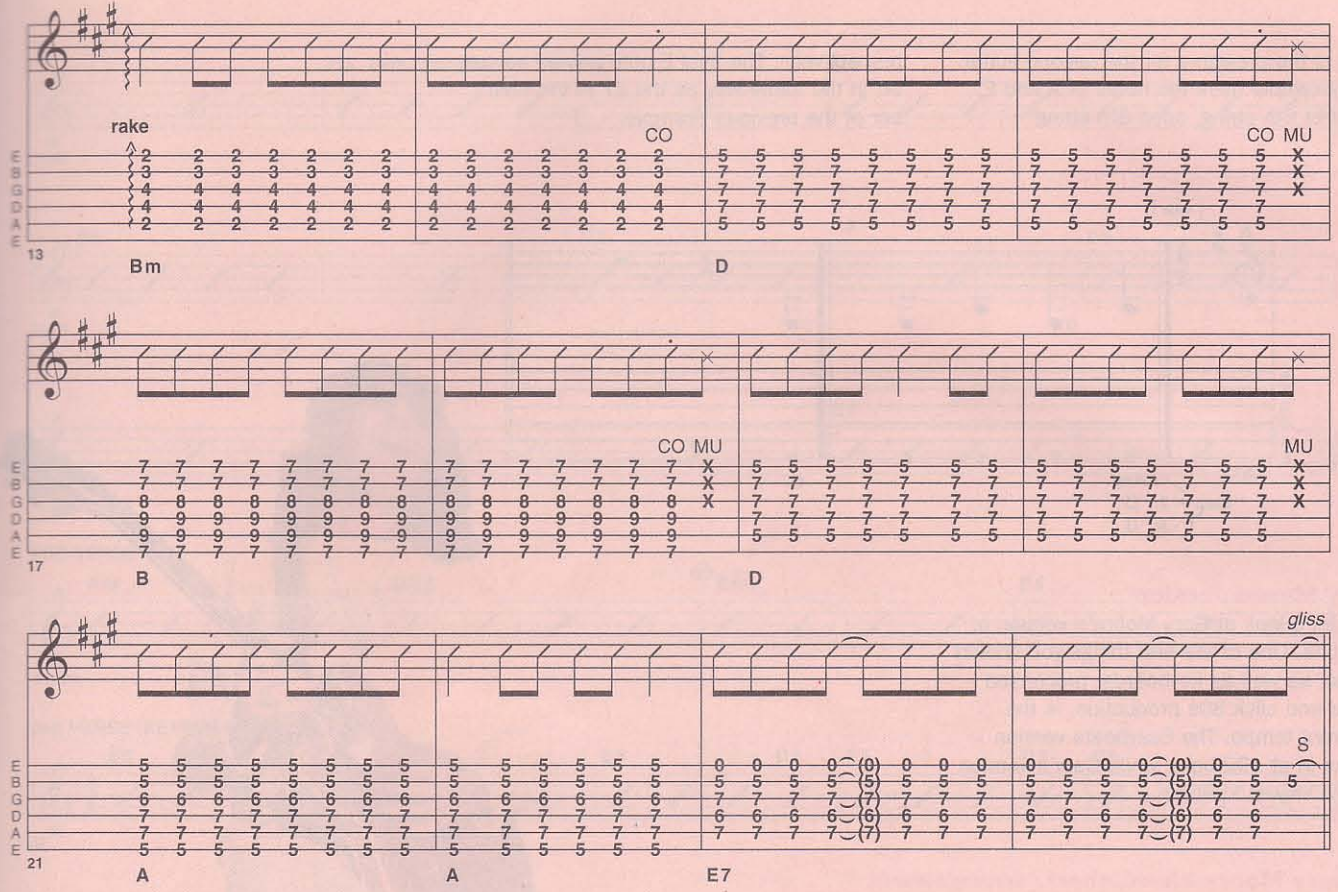
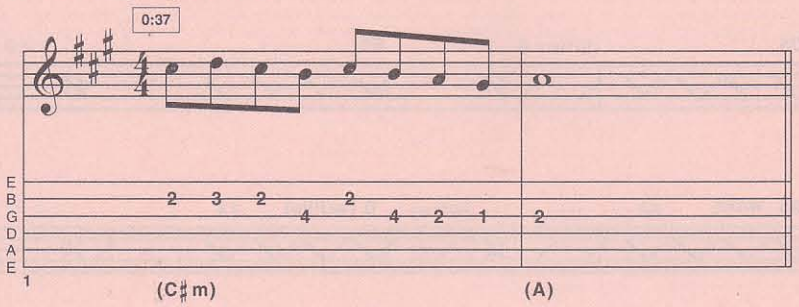


Ex 4 shows the fills played by the second guitar in the chorus. The phrase doubles with the vocals, and uses the C# phrygian scale, the third of the A major scale:

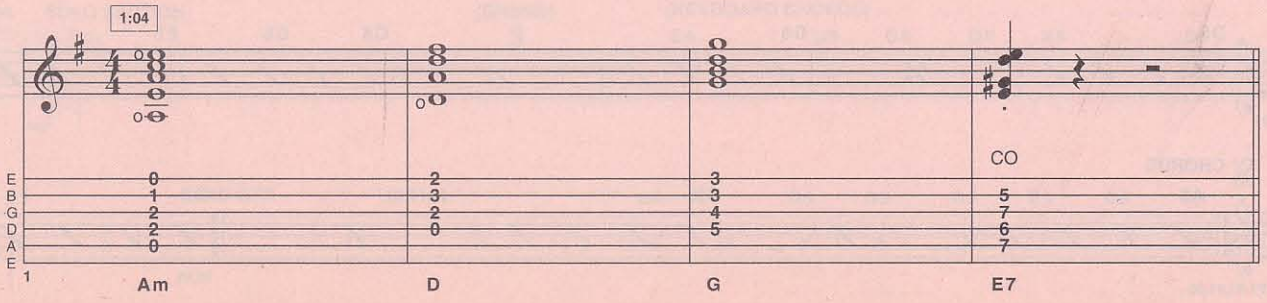
C#	D	E	F#	G#	A	B	C#
1	♭2	♭3	4	5	♭6	♭7	1

Ex 4 Guitar 2 chorus fills



Ex 5 is the link between the chorus and the verse, I've called it the 'pre-verse'. This uses the chords of A minor, D and G major and E7. All of the chords should ring for a whole bar, with the exception of the E7 chord, which should be cut off after the first beat, thereby leaving the remaining three beats silent.

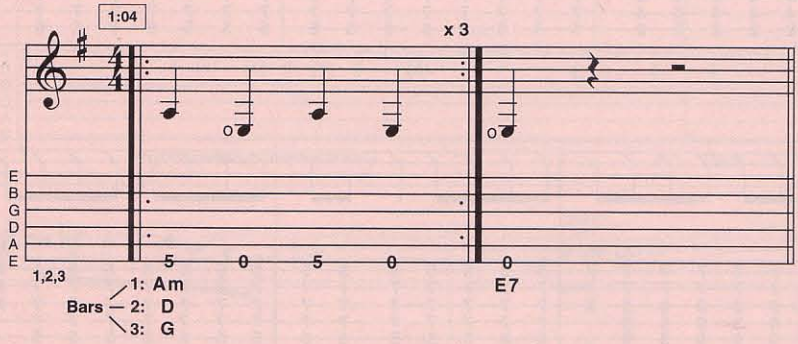
Ex 5 Guitar 1 pre-verse

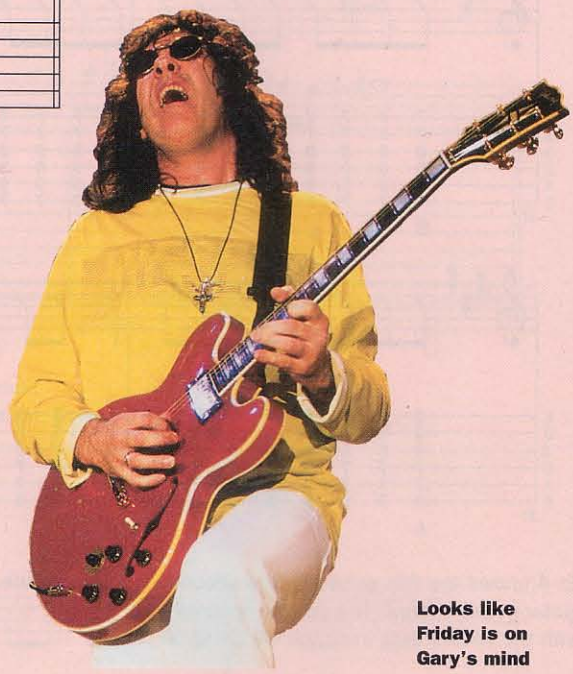


GTCD Track 5

➤ Ex 6 is the pre-verse for the second guitar. This example uses the notes of A and E, (5th fret 6th string, open 6th string respectively). The final E note should be cut off in the same way as the E7 in the final bar of the previous example.

Ex 6 Guitar 2 pre-verse





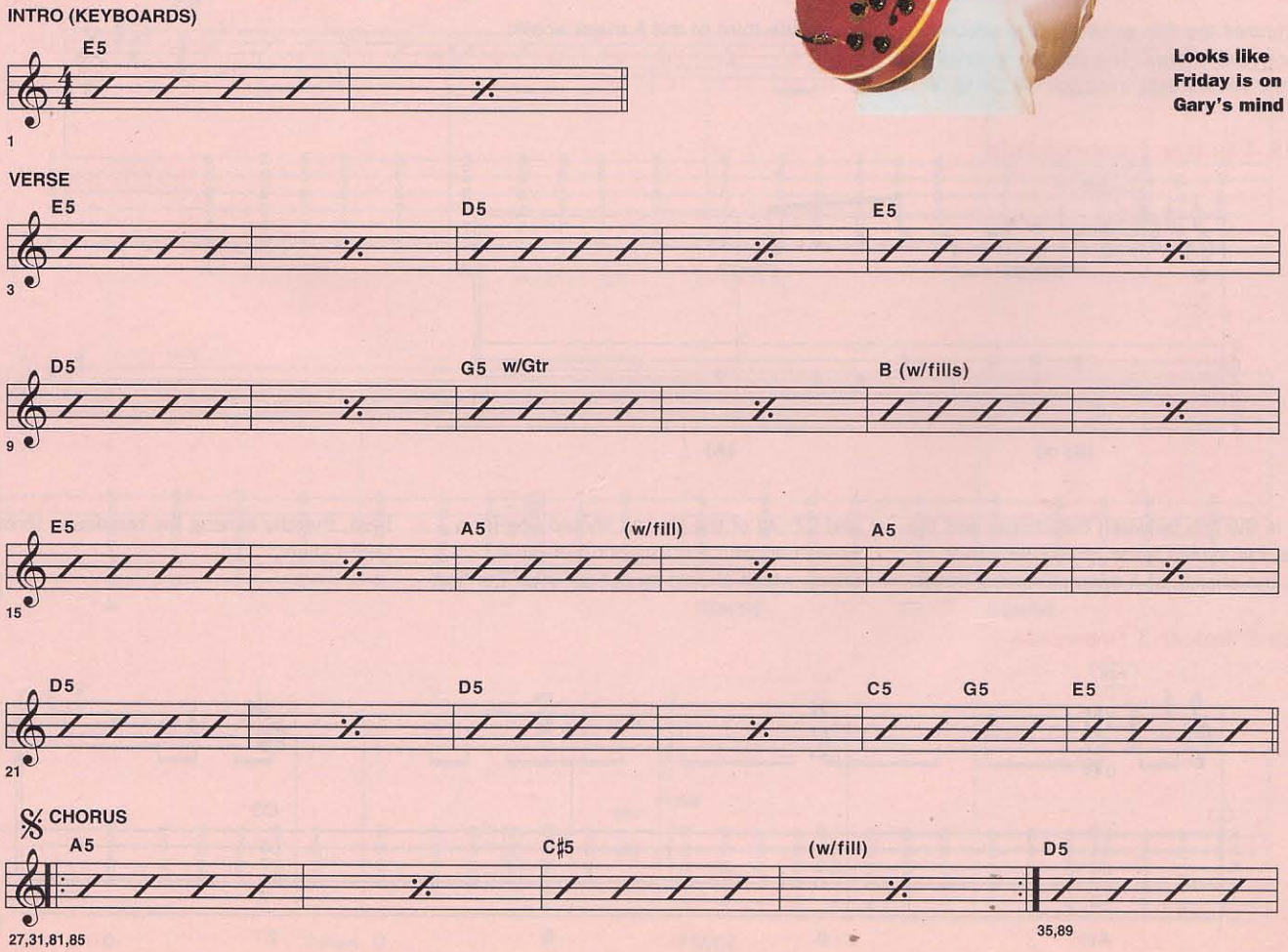
Lionel Lusin/Idols

Looks like Friday is on Gary's mind

Gary Moore version

Now let's look at Gary Moore's version of the tune. One of the first things you should notice, as well as keyboards, processed guitar and slick 80s production, is the different tempo. The Easybeats version clocks in at 192 bpm, while Gary's version is at a slower 159bpm.

Gary Moore chord chart/arrangement



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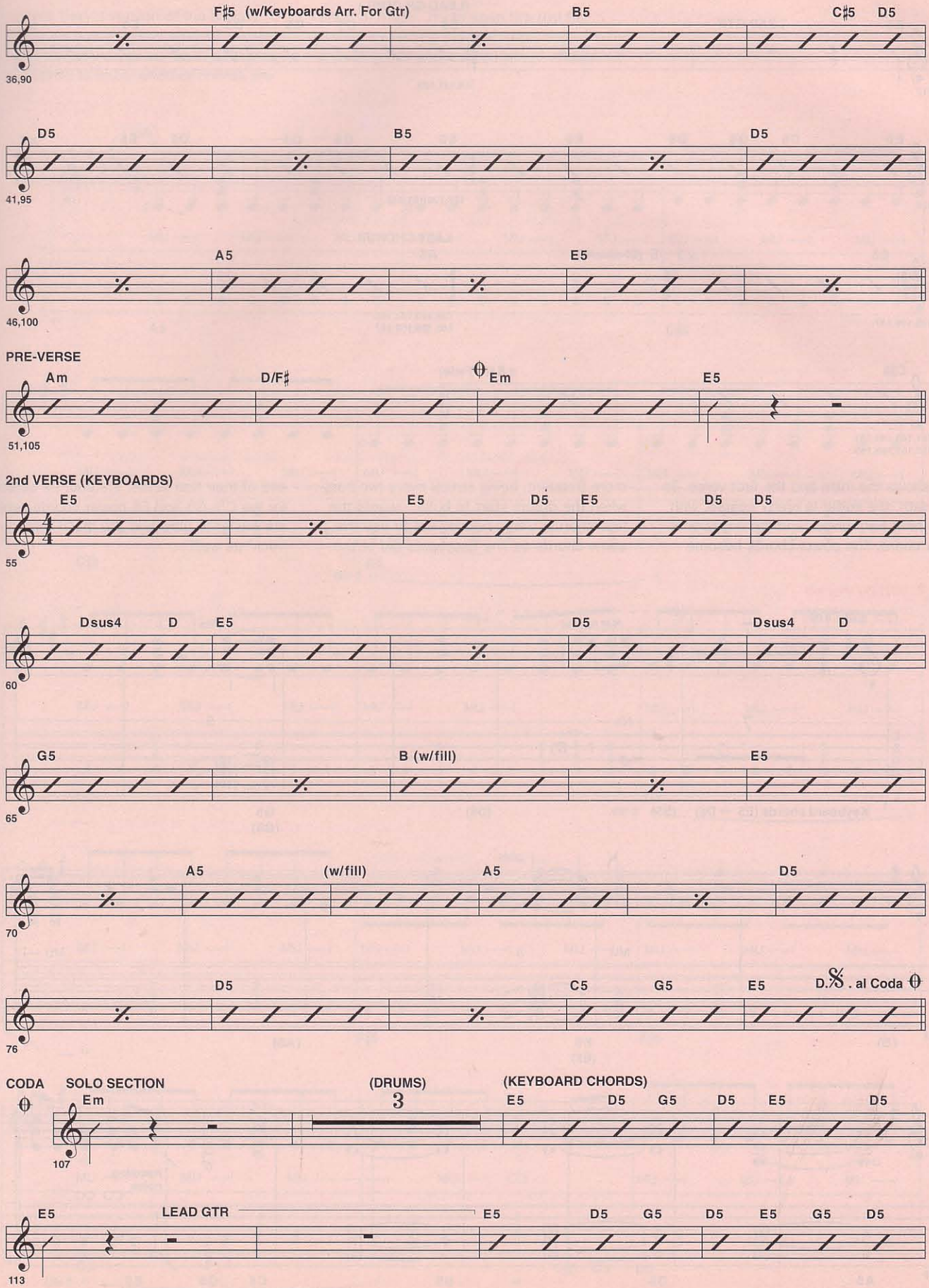
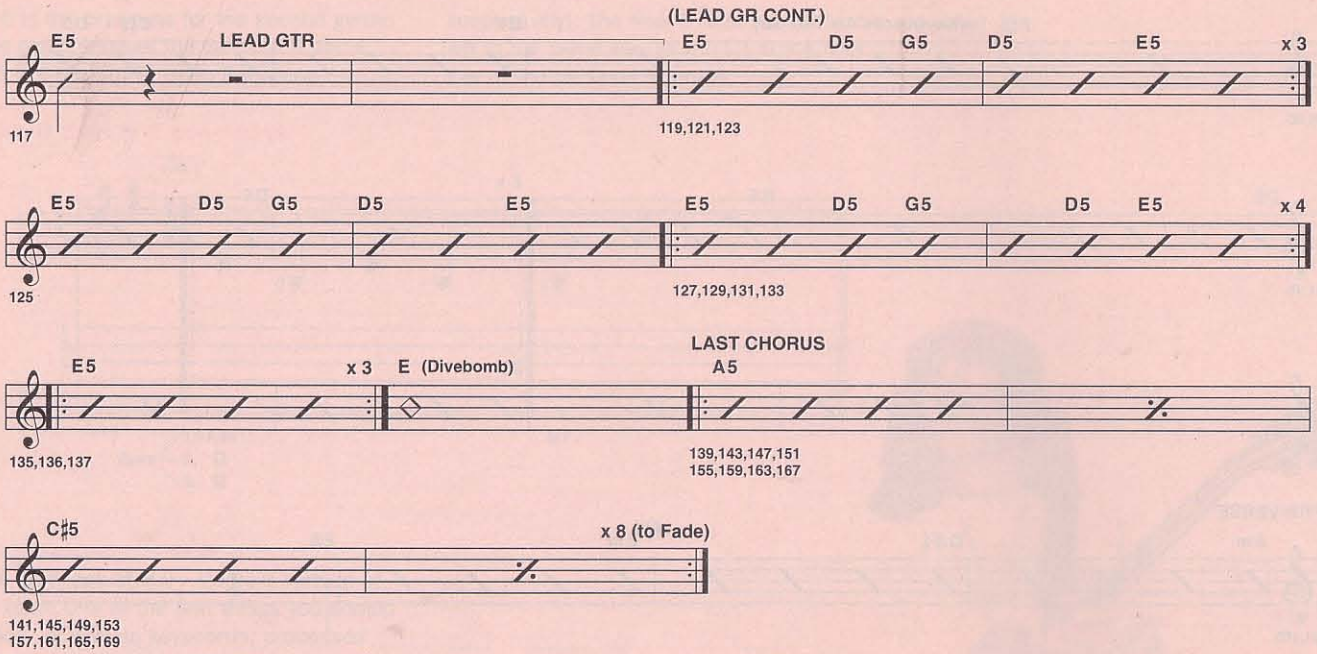
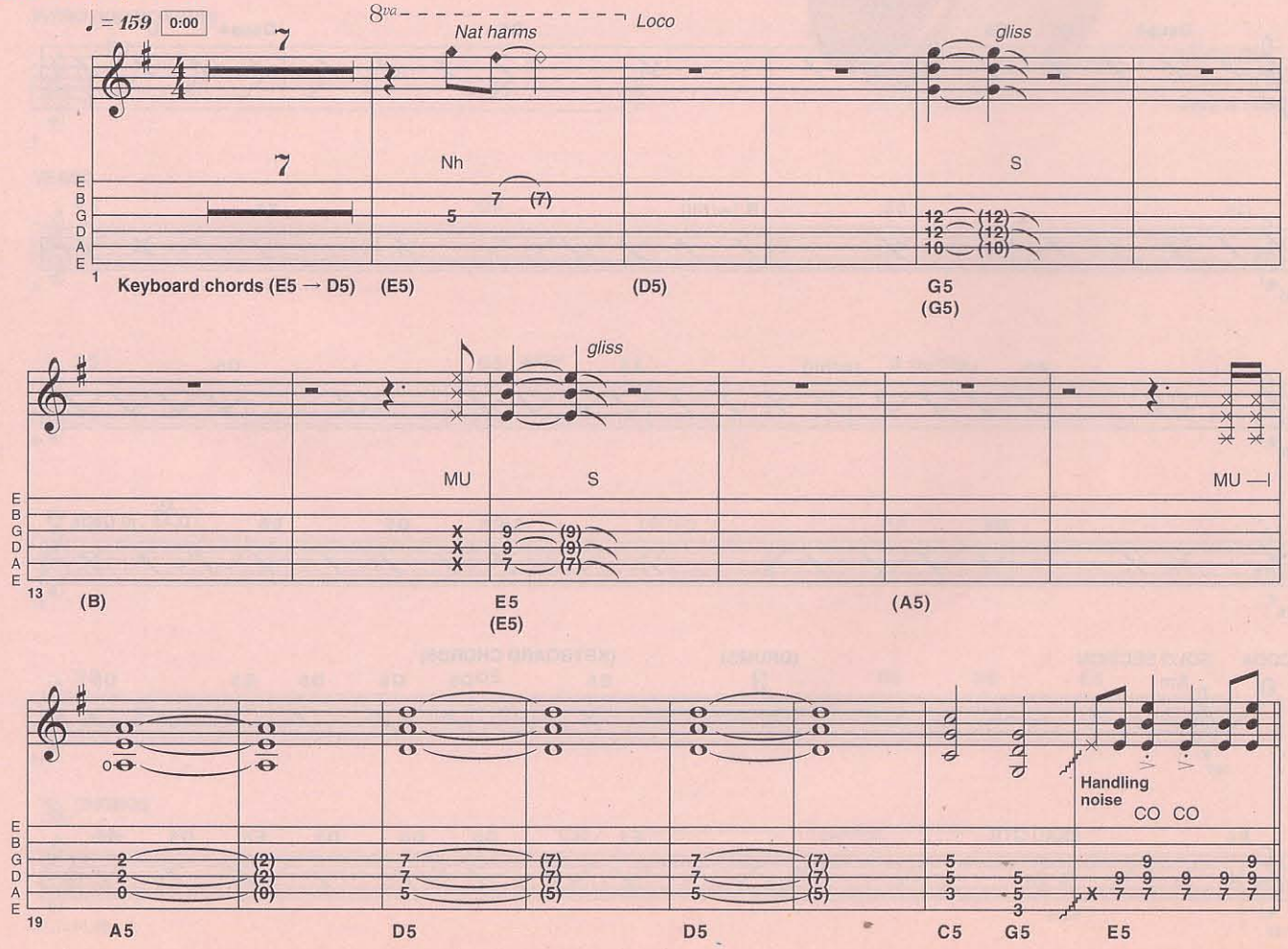

F♯5 (w/Keyboards Arr. For Gtr)
B5
C♯5
D5
36,90
D5
B5
D5
41,95
A5
E5
46,100
PRE-VERSE
Am
D/F♯
Em
E5
51,105
2nd VERSE (KEYBOARDS)
E5
E5
D5
E5
D5
D5
55
Dsus4
D
E5
D5
Dsus4
D
60
G5
B (w/fill)
E5
65
A5
(w/fill)
A5
D5
70
D5
C5
G5
E5
D.S. al Coda
76
CODA
SOLO SECTION
Em
(DRUMS)
3
(KEYBOARD CHORDS)
E5
D5
G5
D5
E5
D5
107
E5
LEAD GTR
E5
D5
G5
D5
E5
G5
D5
113

GTCD Track 5



Ex 7 shows the intro and the first verse. To start with, the guitar is pretty sparse, with some faint harmonics, and the occasional power chord. The power chords become more frequent, being struck every two bars when the drums start to build towards the first chorus. Gary chooses not to use the same chords as The Easybeats did at the end of their first verse. Instead, he settles for the C5, G5 and E5 power chords, which are easier to play, and are much more 'rock' as well!

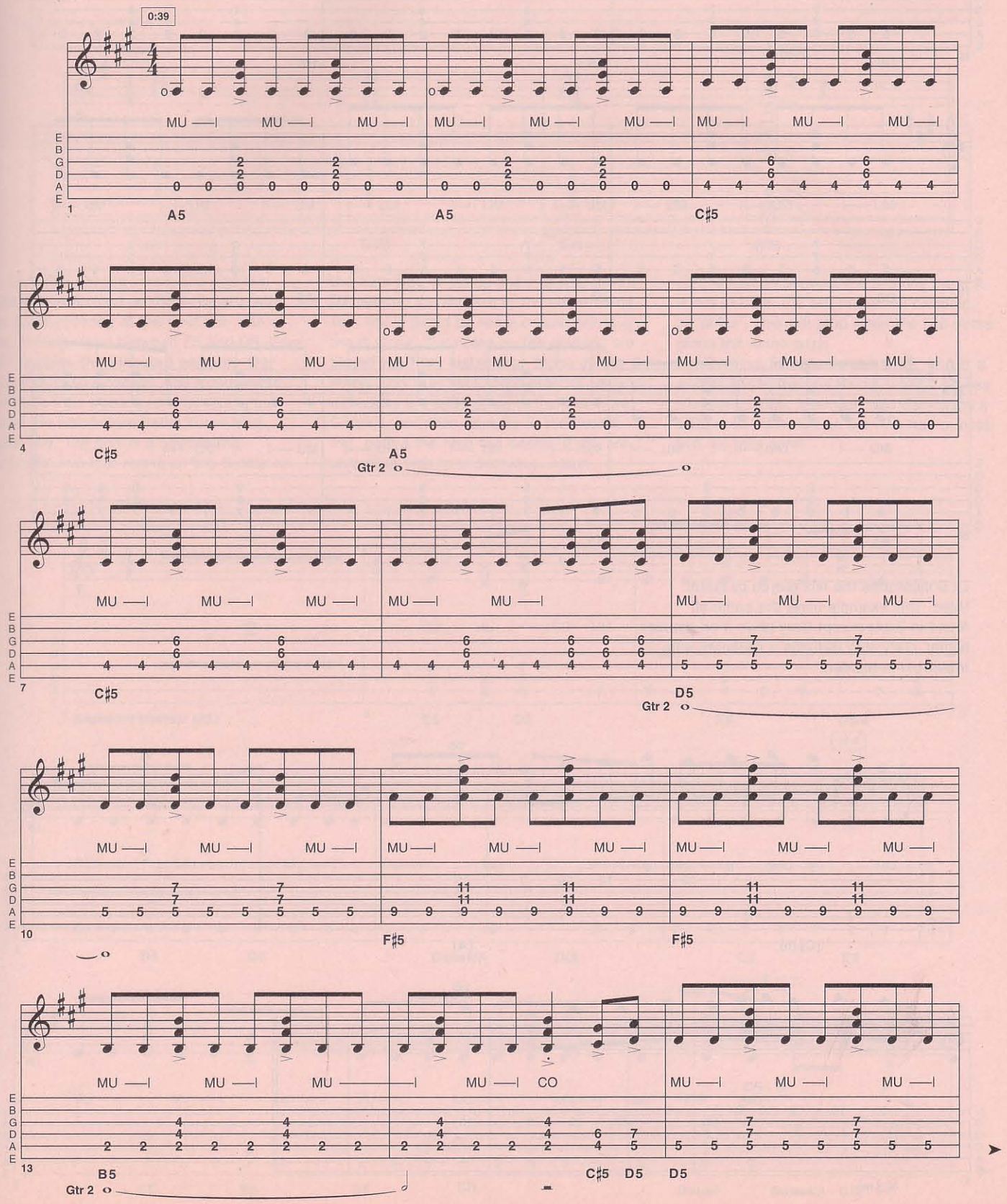
Ex 7 Intro/verse



GTCD Track 5

Ex 8 shows Gary's version of the chorus. The whole section is pretty straightforward, and relies entirely on power chords, leaving the keyboards to imply whether chords are major or minor. Try to keep the rhythm driving, by muting the root note, and accenting the whole chord where shown.

Ex 8 Guitar 1 chorus



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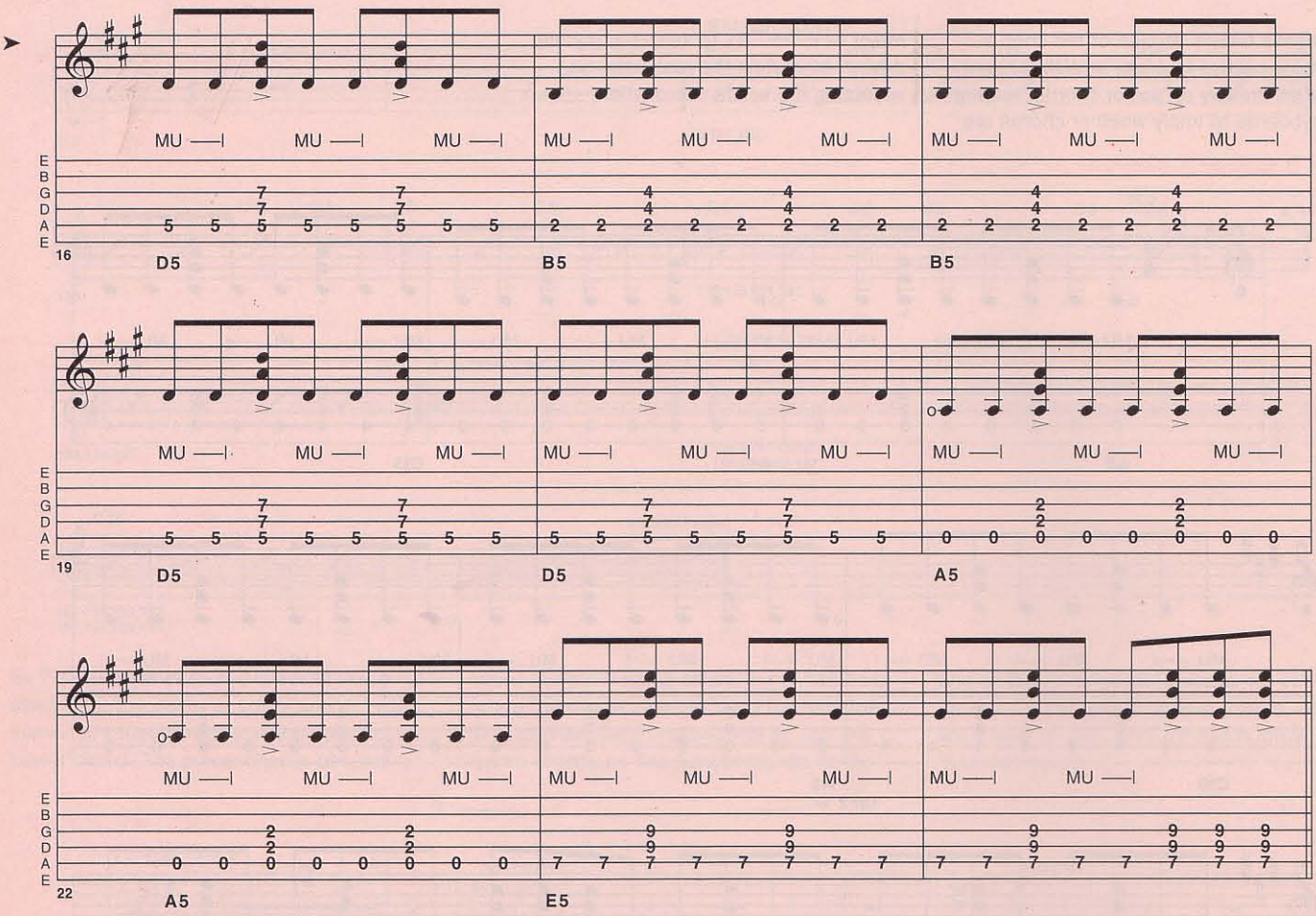
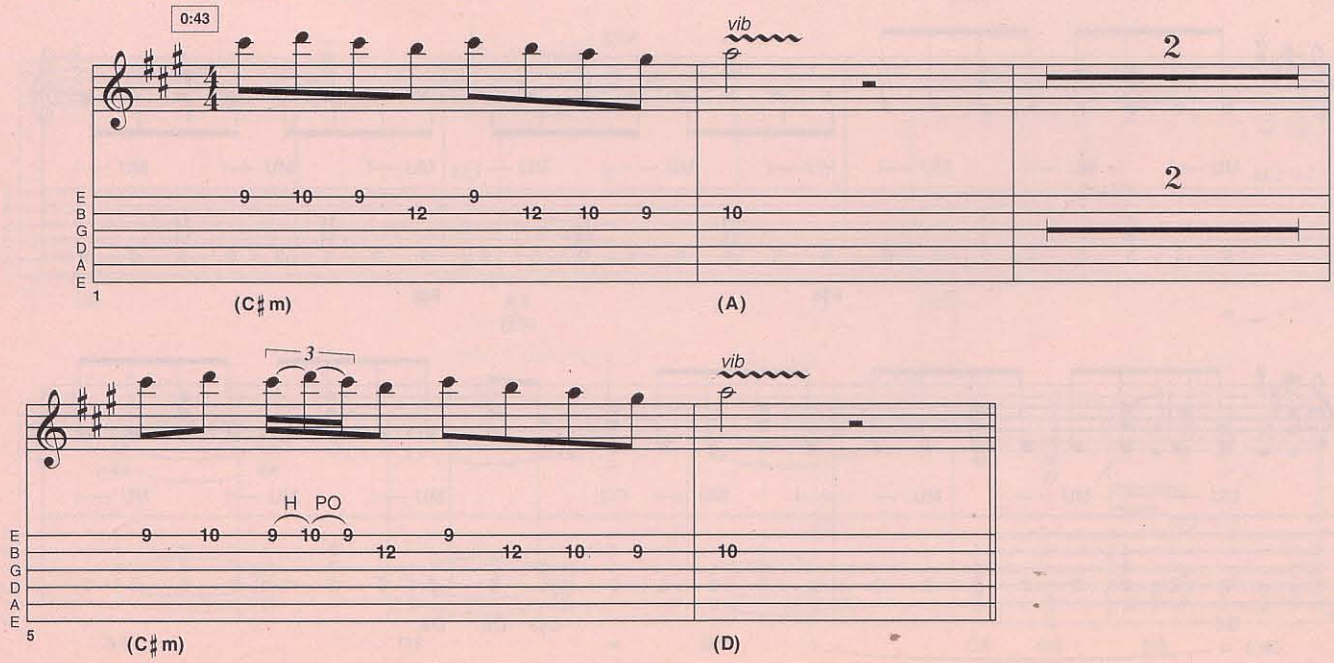


Ex 9 illustrates the fills played by guitar three. This example plays the same fill found in Ex 4, except Gary plays it an octave higher. Gary also includes a sixteenth note triplet trill in bar five.

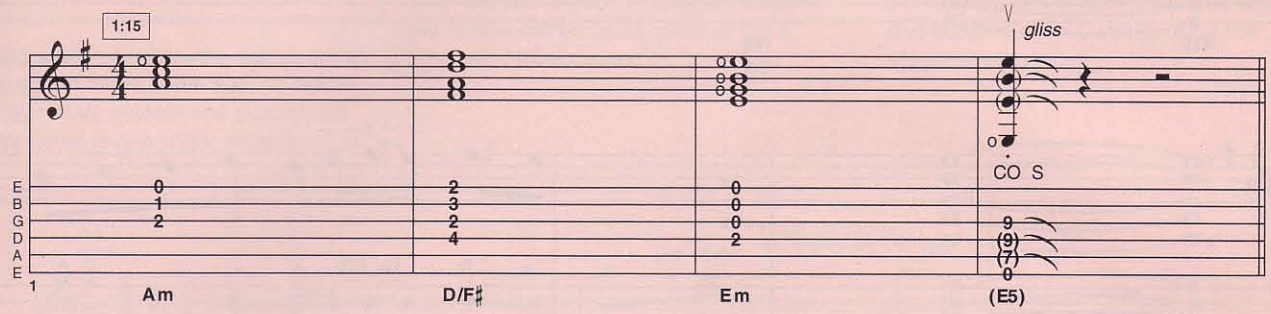
Ex 9 Guitar 3 chorus fills



GTCD Track 5

Ex 10 is Gary's version of the pre-verse. He uses slightly different voices to the ones found in the Easybeats version (Ex 5). The A minor is performed as a triad on the top three strings, while the D major is now replaced with a first inversion, resulting in D/F# chord. The G major chord has been replaced with an E minor chord, and an E5 is played instead of the E7. This new pre-verse should be performed in the same way as the original, with the chords in the first three bars left to ring, while the E5 in the last bar is cut off.

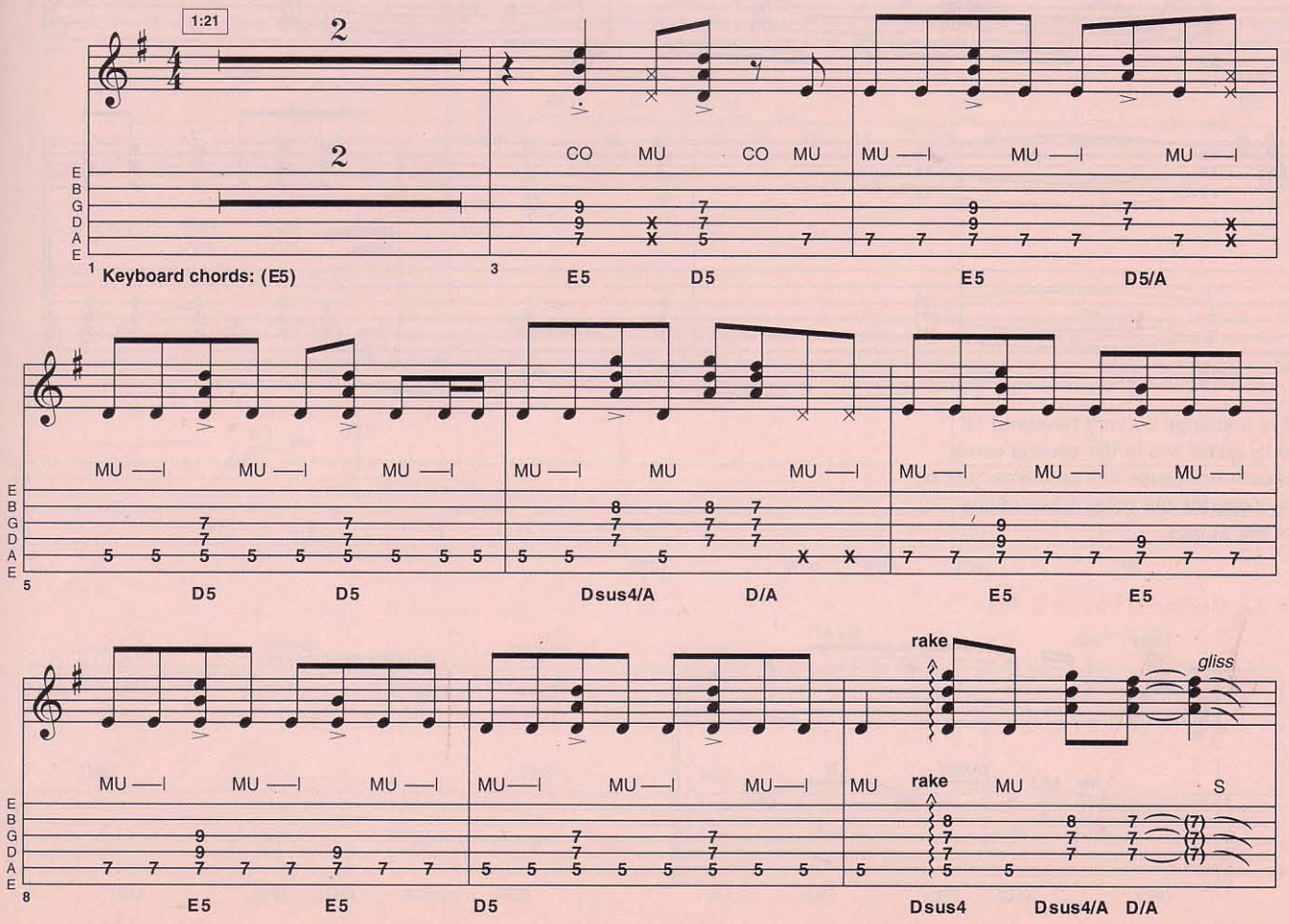
Ex 10 Pre-verse



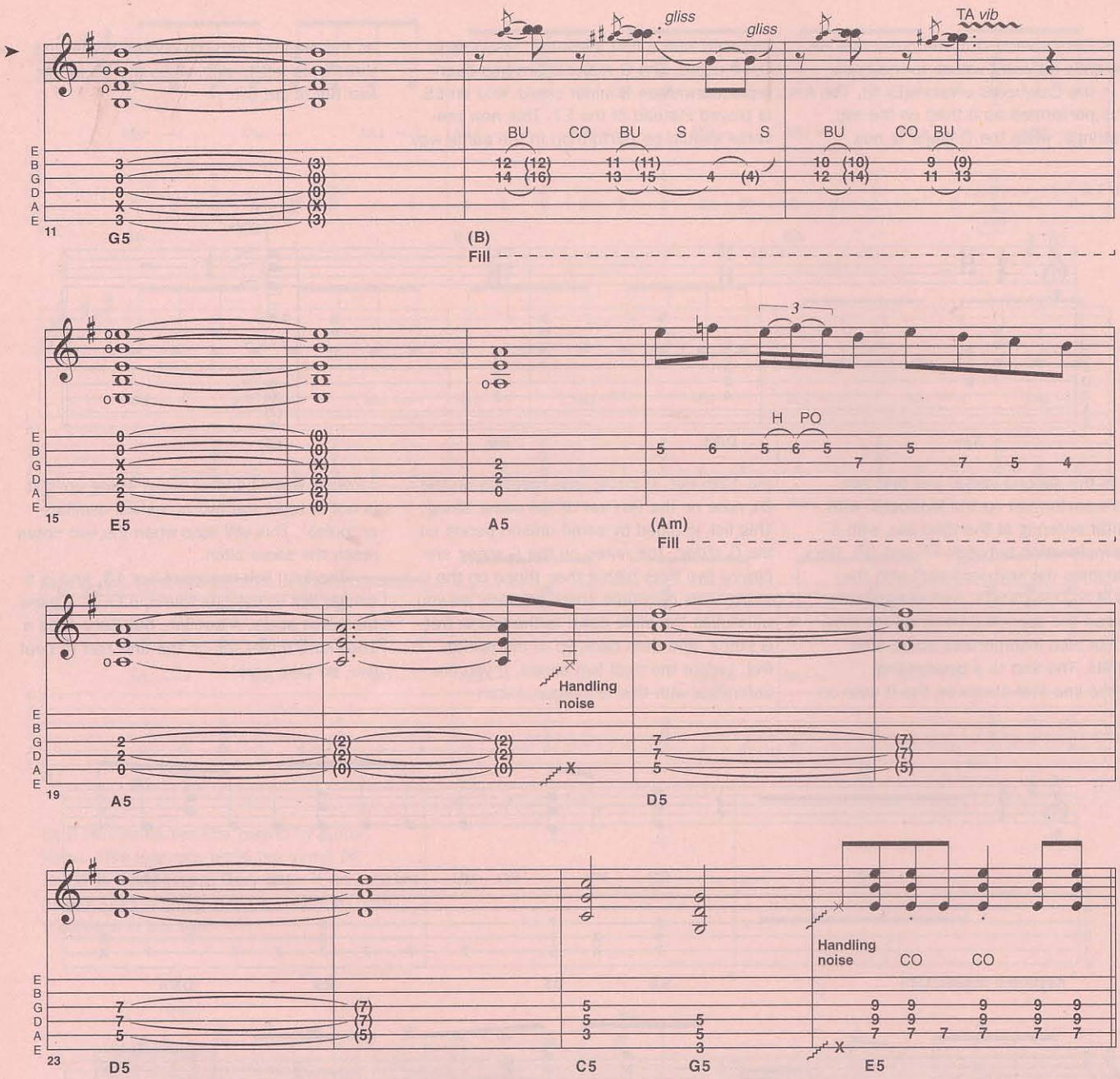
Ex 11 is the second verse. The first two bars are performed on the keyboard, with the guitar entering at the third bar, with a fairly simple vamp between E5 and D5. Gary also doubles the keyboard part with the Dsus4/A to D/A chords, and exaggerates the Dsus4 the second time by raking the chord. He also incorporates some lead guitar fills. The first is a descending chromatic line that starts on the B note on the 12th fret, B string, and resolves on the D# note on the 9th fret of the same string. This lick is aided by some unison bends on the G string. The notes on the G string are played two frets higher than those on the B string. This may take some practice, as you will notice the slide down to the fourth fret G string, and then back up to the twelfth fret, before the final two bends. If you are unfamiliar with this technique, listen carefully when bending the G string up; if it is not in tune, the two notes will oscillate, or 'pulse'. This will stop when the two notes reach the same pitch.

The final lick occurs at bar 18, and is a similar lick to the one found in Ex 2. It uses the same scale, A aeolian, but Gary adds a 16th note triplet trill on the first half of beat two, so take care!

Ex 11 Guitar 2nd verse

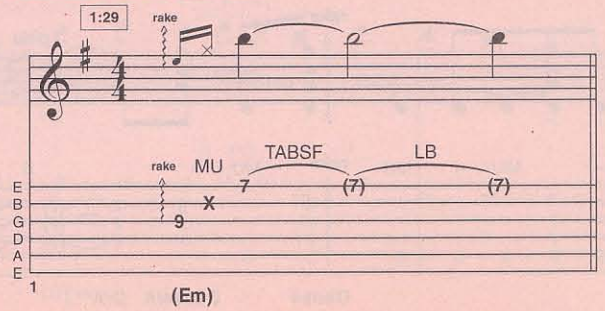


GTCD Track 5



Ex 12 is a strange country flavoured fill played by guitar two in the second verse. This should not cause any problems, just be sure to separate the notes when raking across the strings.

Ex 12 Guitar 2 verse 2 fill



GTCD Track 5

Ex 13 is widdle time, with Gary supplying the perfect mixture of speed and melody. The solo kicks off with some blues-flavoured licks that use the E minor pentatonic scale with added sixth.

E	G	A	B	C#	D	E
1	♭3	4	5	6	♭7	1

The added sixth note gives the solo a dorian feel. The dorian mode is the second mode of the major scale system and includes all the above notes plus a major second.

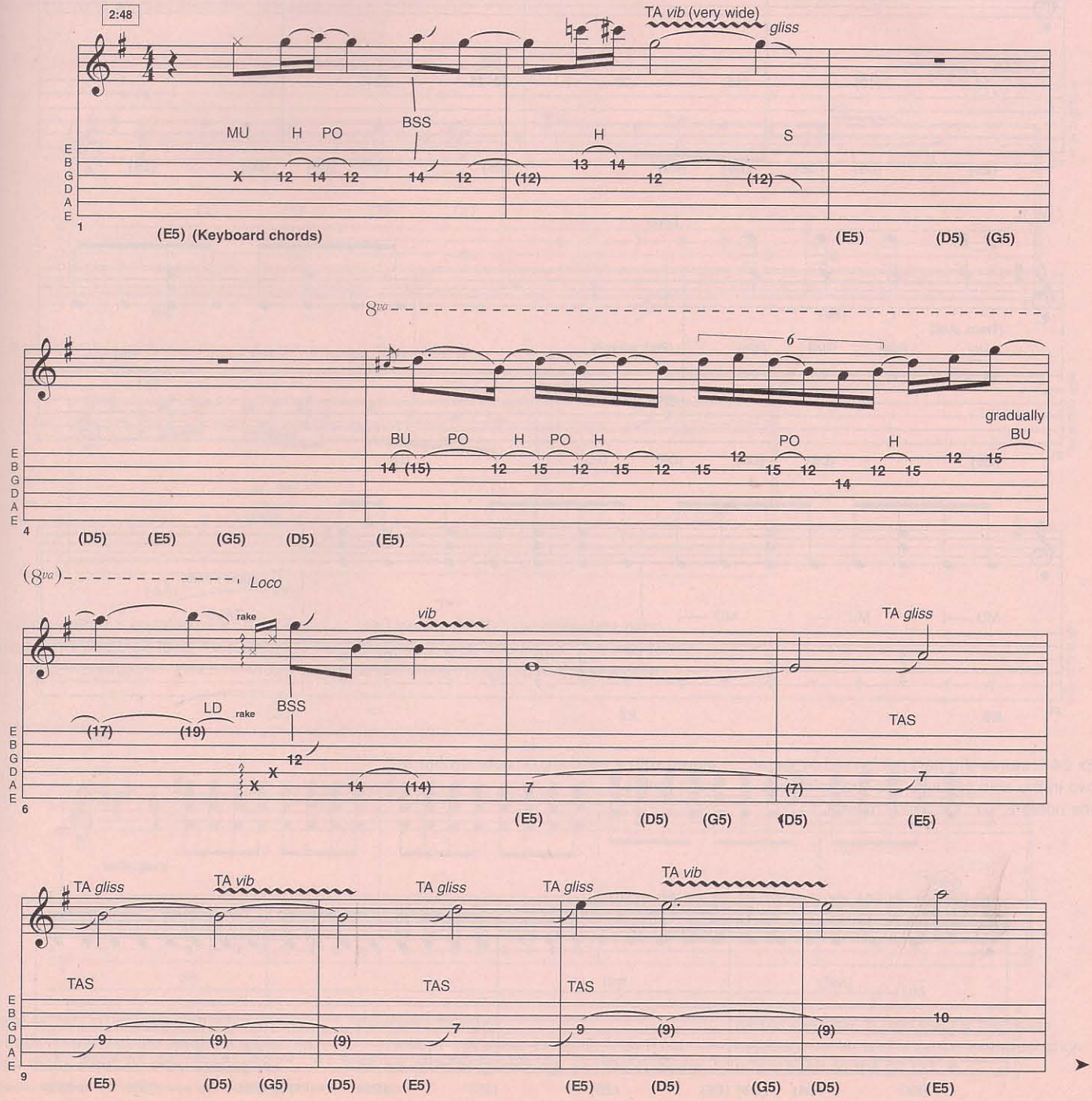
These additional notes are not uncommon in a pentatonic blues/rock solo.

At the end of the fast lick in bar six, there is a large bend from the 15th fret to the 19th fret in bar seven. This may take a bit of practice to get the bend to the correct pitch, so it is worth spending some time working at it. The last section of the solo features two octave climbs using notes of the E minor pentatonic scale:

E	G	A	B	D	E
1	♭3	4	5	♭7	1

In bar 22 we see a bend from the 24th fret to the 27th fret, with the bent pitch being performed with fast tremolo picking. When playing this, remember to keep your picking hand relaxed so you can reach the correct speed. This section is concluded with the driving E5 power chord, performed with palm mutes and accents, followed with a dive-bombed open E string, using the whammy bar.

Ex 13 Guitar solo



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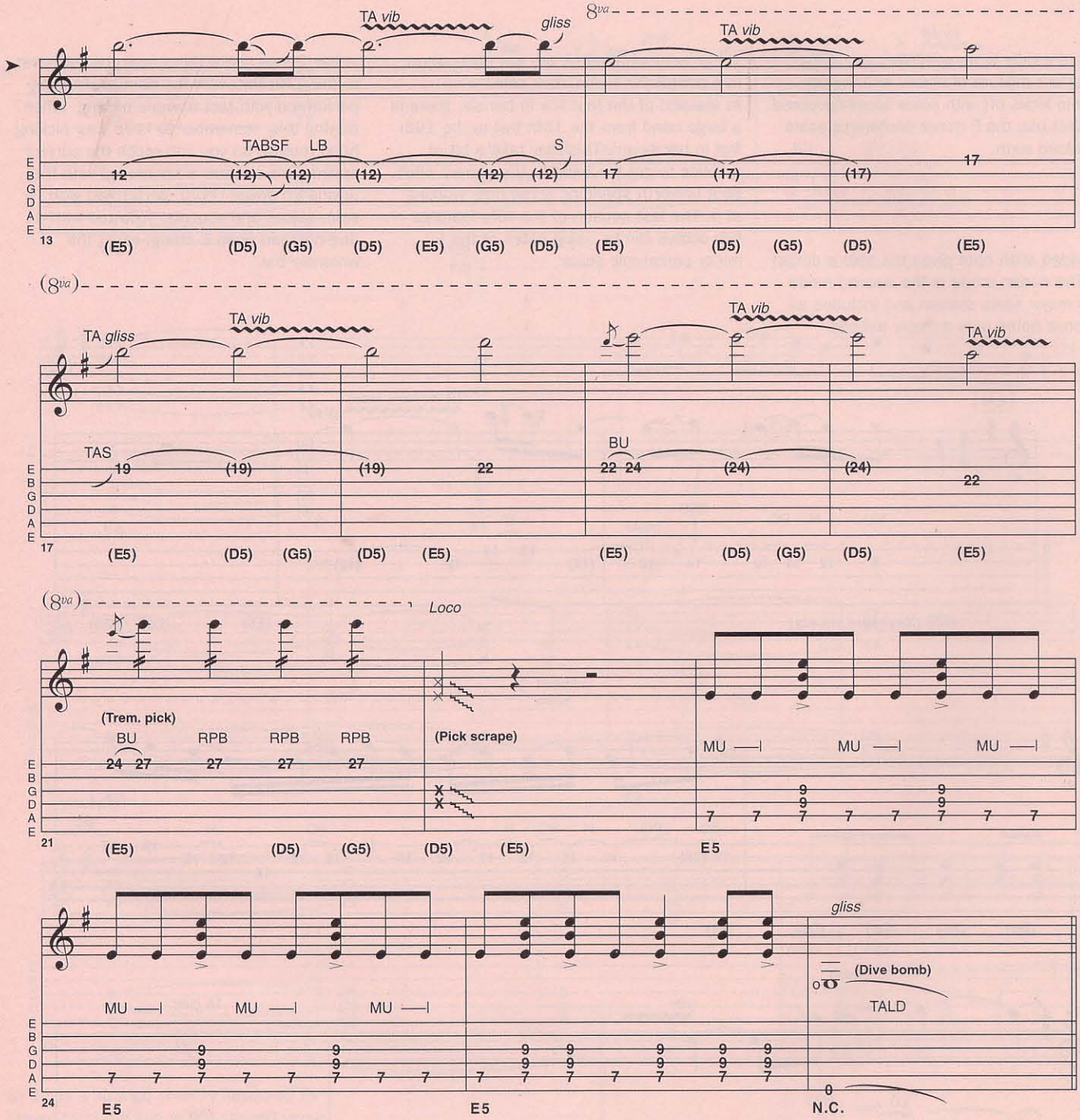
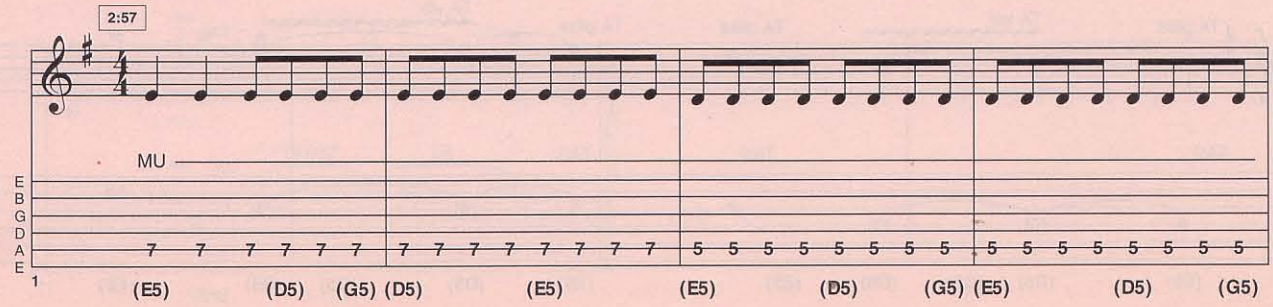
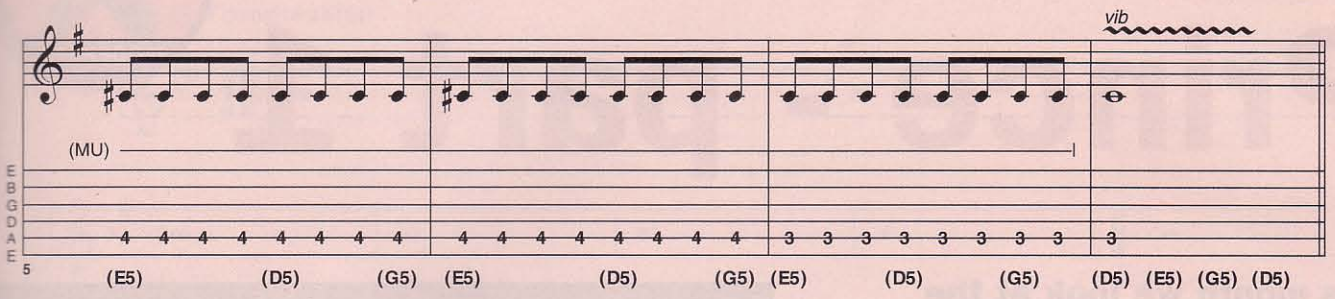


Ex 14 features the part performed by guitar two in the solo section. This example uses the notes E, D, C# and C natural, to be played with a solid eighth note rhythm and palm mutes.

Ex 14 Guitar 2 solo section



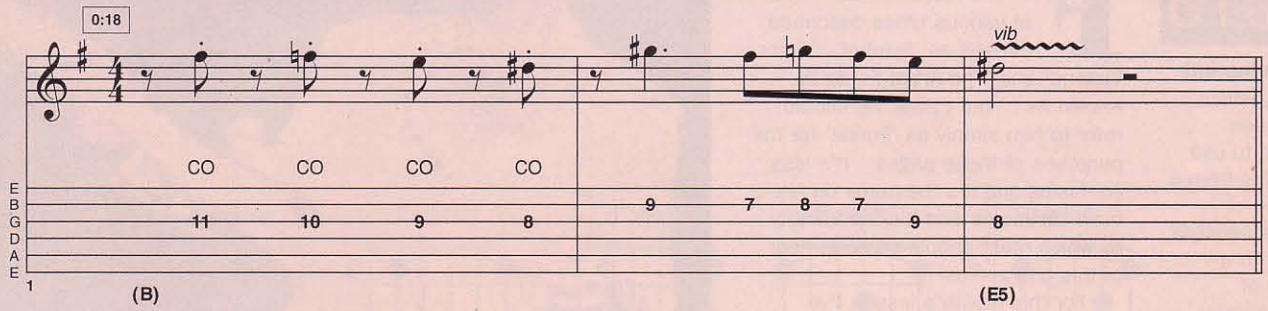
GTCD Track 5



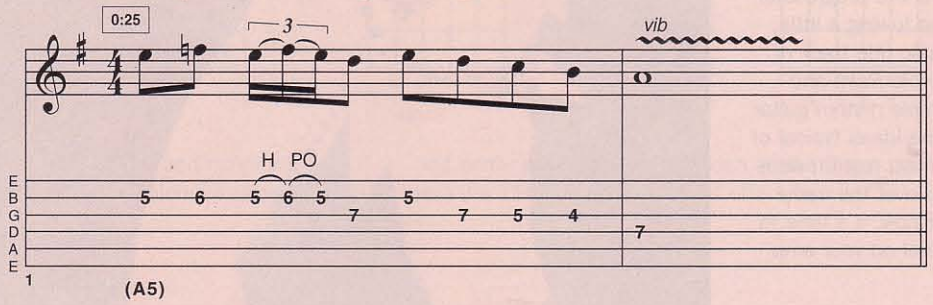
The final three examples feature keyboard parts arranged for the guitar.

Ex15a and 15b show two fills from the first verse. Here we see the guitar following a sitar part. This was not actually played by the guitar on the original recording, but Phil Hilborne and I thought it would sound nice!

Ex 15a Verse 1 keyboards arranged for guitar

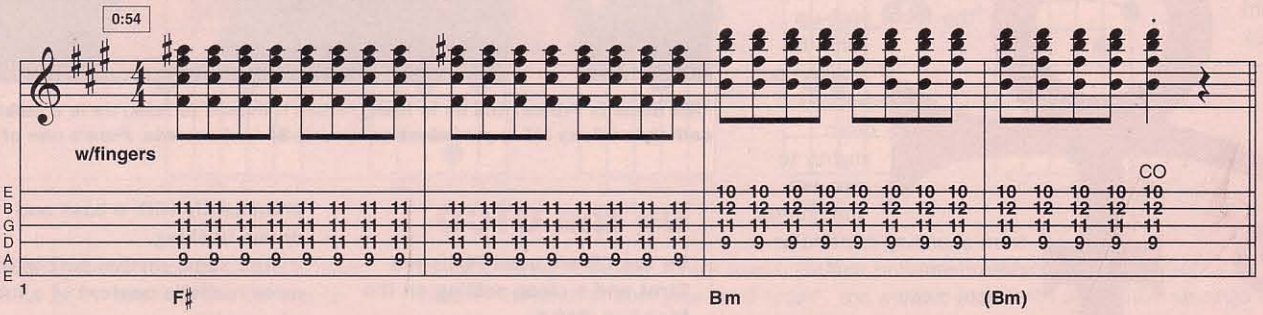


Ex 15b Verse 1 keyboards arranged for guitar



Ex 16 illustrates a keyboard part from the chorus. This would be ideal for a second guitar in a live situation. When recording this part on the GTCD I used my right hand fingers to 'grab' the notes. This was to try and imitate the sound of the keyboard.

Ex 16 Chorus keyboards arranged for guitar



I have written arrangement/rhythm charts for both versions of the song. I suggest you follow these carefully when piecing the examples together,

Finally I would like to thank Andy Frost for his drum programming, and Phil Hilborne for his patience in reproducing the many keyboard parts, and his excellent production of the track on the GT CD. ❖

'Friday On My Mind' written by Vanda and Young (EMI United Partnership).

Easy Like

Prince - part 1

MODERATE

This month we look at the rhythm guitar style of a certain Prince Rogers Nelson... Lesson by Guthrie Govan

©Matter/Retna

"His name is Prince/And he is funky/When it comes to funk/He is a junkie": the self-styled Sexy MF is proficient on around 24 instruments. Here's one of 'em

GTCD TRACK 19

❖ **Equipment-wise,** Prince has been known to use anything from a Höfner Telecaster-style guitar to a range of eccentrically shaped and flamboyantly finished custom guitars, often equipped with EMG pick-ups.

First things first, the subject of this month's lesson has at various times described himself as 'Symbol', 'Victor Victoria' and 'The Artist Formerly Known As...' but I think we should refer to him simply as 'Prince' for the purposes of these pages – it's less confusing and it's the name on his birth certificate and it's the identity by which most people came to hear of this pop genius!

For this month's lesson I've concocted a short backing track based on a simple chord progression in the style of Prince (owing a little, perhaps to the classic title track of the 1984 album *Purple Rain*) and come up with a sample rhythm guitar part illustrating some ideas typical of the man's playing. Next month, we'll be looking at a solo over the same progression, but for now, it's time to use the clean channel on your amp!

❖ ***Front pick-up***
If you're confused as to which way round your pick-ups are, front is by the fretboard and back is by the bridge!

Guitar tone

For a tone appropriate to this month's CD lesson, you'll need a clean sound (preferably single coil pick-ups, but if you're a loyal humbucker user, try the ***front pick-up*** with the volume pot backed down slightly to prevent the chords from sounding muffled or overdriven) and multi-effects owners are encouraged to apply liberal doses of chorus and reverb, for that lavish touch!

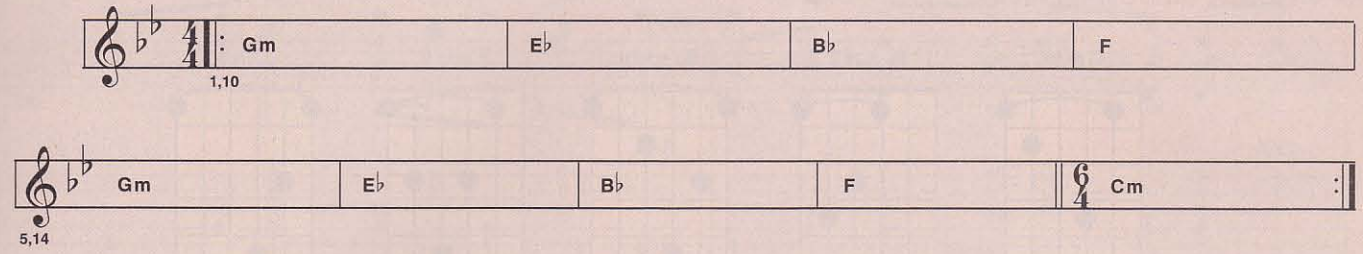
Ex 1 illustrates the basic chord progression:

On the GTCD

On the CD we used Phil's red Strat and a clean setting on the Marshall JMP-1.
The lesson itself comprises three tracks:
1) The rhythm guitar part mixed prominently with a bass and drums backing.
2) The same rhythm part in the more realistic context of a full mix, and...
3) The backing track (the aforementioned full mix, without the guitar)

GTCD Track 19

Ex 1 Basic chord progression

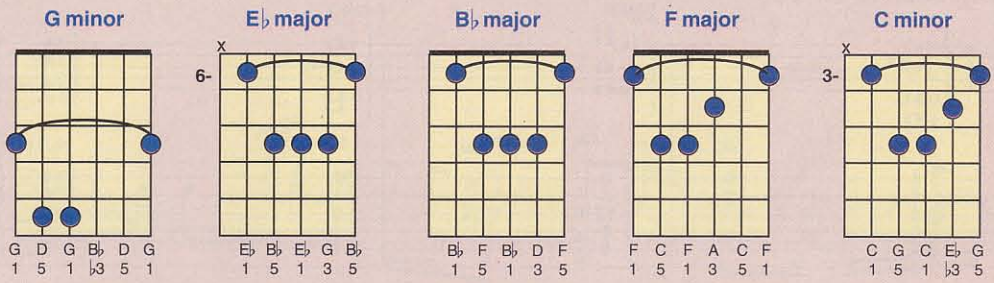


As you can see, this is a nine-bar pattern, rather than the eight bars you might expect. To make matters more interesting, the ninth bar is in the time signature of 6/4 as opposed to the feel of the rest of the track. Theory-phobes need not be alarmed; if you tap your foot four times per bar of 4/4 (once per beat), you can think of a 6/4 bar as being two taps of the foot longer (ie there are six quarter note beats in the bar). This creates a bit of extra breathing space, at the end of each cycle of the chord progression, making it a little more distinctive. (This sort of thing crops up frequently in the music of the Purple One, and it's well worth experimenting with the occasional odd bar in your own songwriting.)

Chords

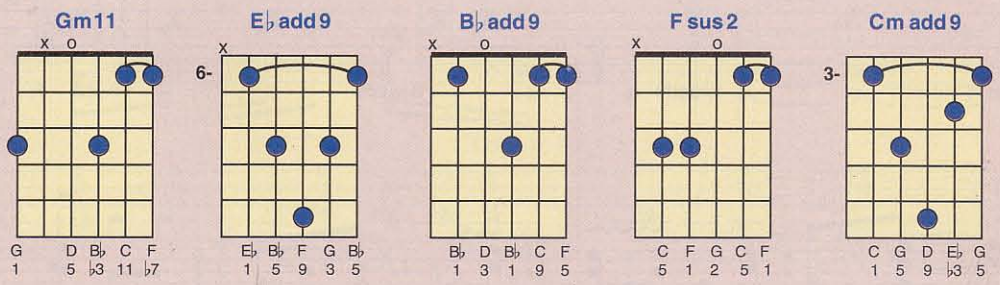
The most obvious chord shapes to use might look something like this:

Ex 2 Simple chord voicings



These are basic major and minor voicings. To make for a more colourful sound we can add some extension notes, much as the 9th and the 11th giving the sort of effect heard in voicings like these:

Ex 3 More interesting voicings à la CD example



By comparing these voicings to the simpler ones in **Ex 2** you can hear the difference these extensions make – the sound is a little rich and a little more sophisticated. On the downside, these new shapes are a little trickier to finger, so be sure that all the necessary notes are ringing out clearly and that the strings marked 'x' are silent. (In the case of the Gmll shape, your third finger should be fretting a G on the low E string, so the A string can be dampened by the fleshy part of your fingertip.)

With these chord shapes you can play through the progression in a suitably Princely fashion. The next step is to experiment with alternative voicings using the same notes in different parts of the fretboard – **Ex 4** should give you some good ideas on this score.

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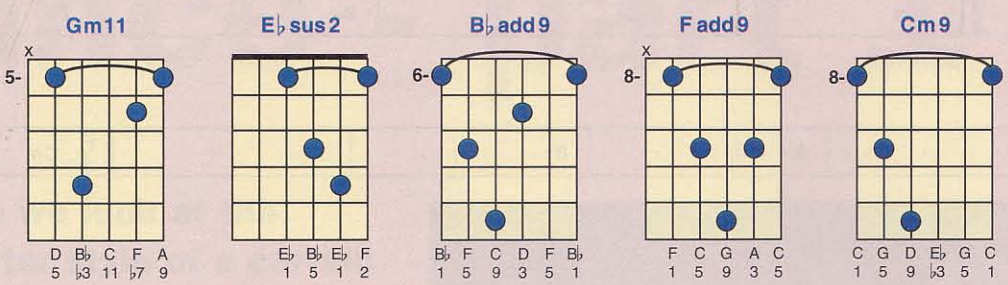
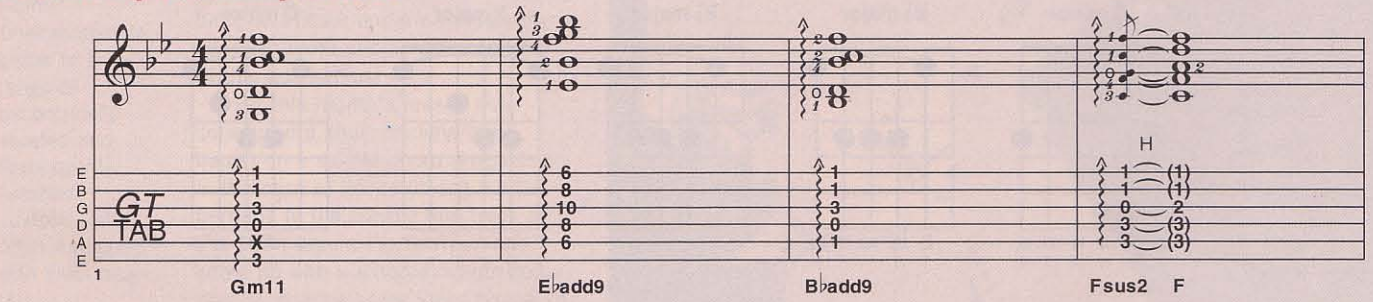
Ex 4 Further interesting ideas

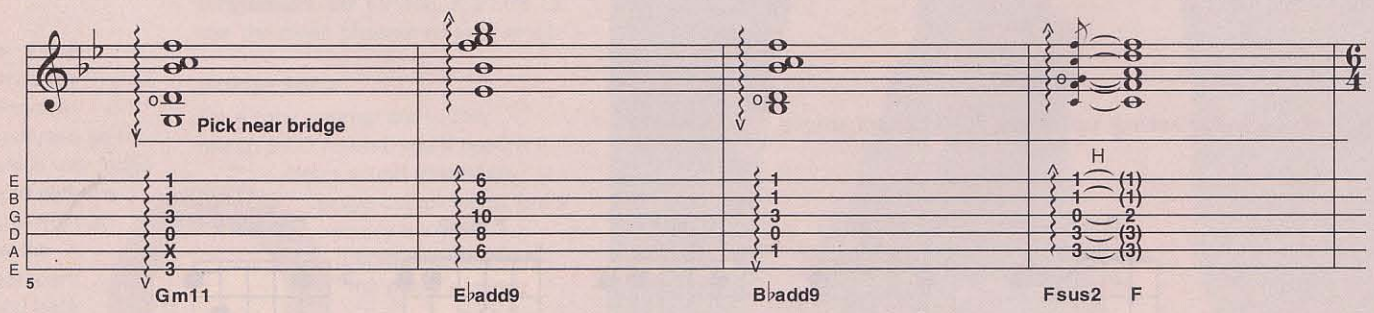


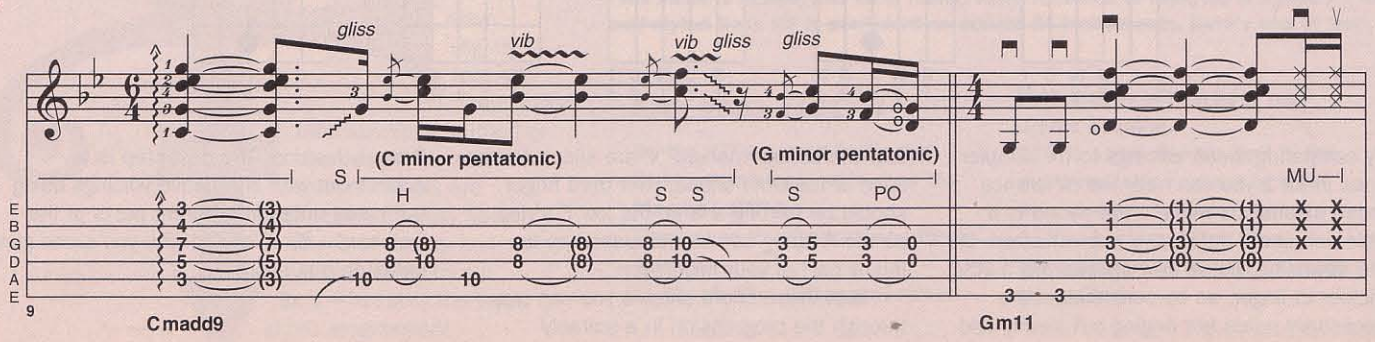
Compare the Fadd9 to the Fsus 2 in **Ex 3;** the G note is a 9th in the former, but a suspended 2nd in the latter because the Fadd9 contains the major third (A) and the Fsus does not. On a similarly technical note, compare the Cm9 and the Cmadd9 from fig 3; Cmadd9 comprises a C minor triad with an added 9th note (D) whilst Cm9 consists of a Cm7 chord with the same added 9th. These are fairly subtle differences, so the shapes are pretty much interchangeable.

Next we'll look at **Ex 5**, the guitar part heard on the CD which shows some more ways to maintain variety and interest.

Ex5 Transcription example on CD







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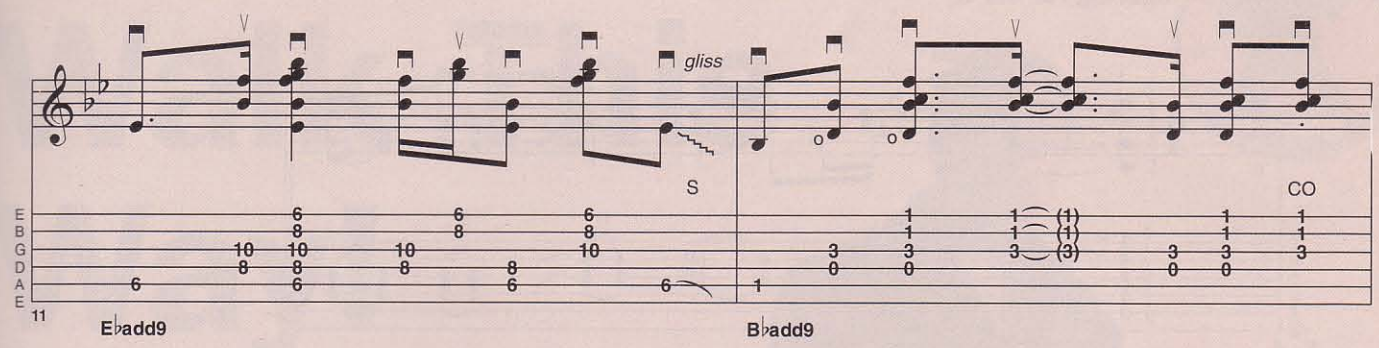

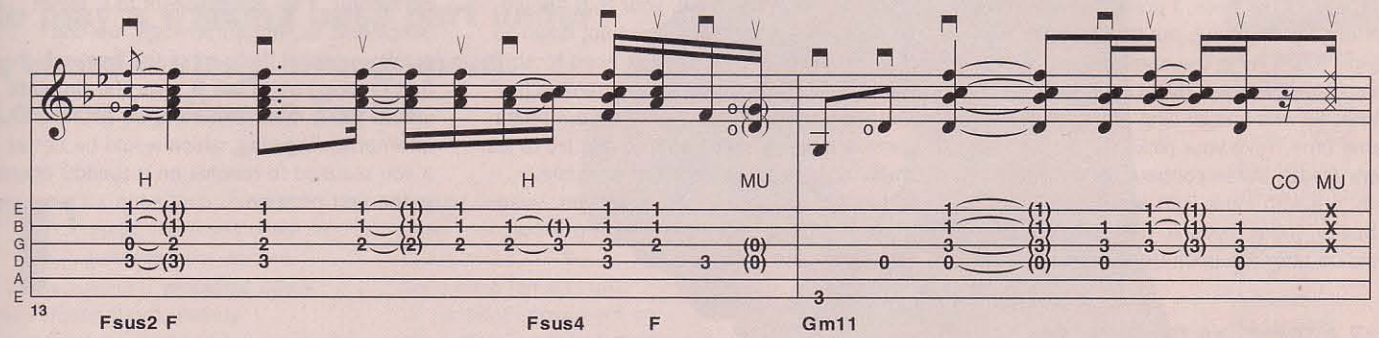

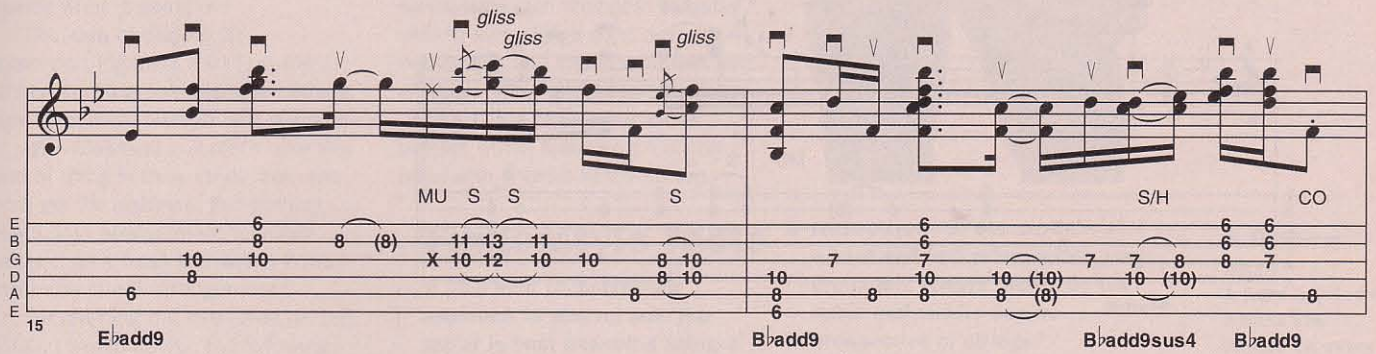

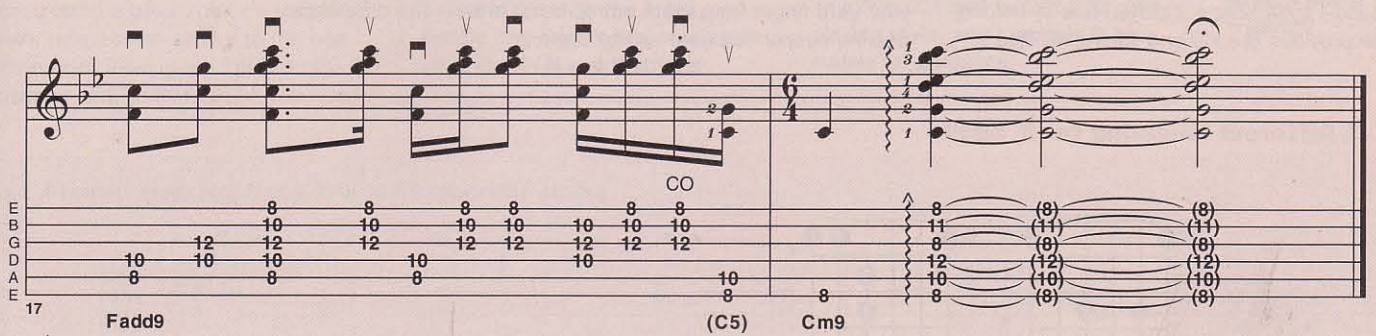

A few notes on the above:

Bars 1-8: hold the chord shapes down and drag the pick slowly and deliberately across the strings in the directions indicated. Note that **bars 5-8** are played with the pick near the bridge for a brighter sound.

Bar 9: over the Cmadd9 chord we have a Hendrixian fill based on Cm pentatonic. In the last beat this moves to Gm pentatonic to anticipate the GmII's return in **bar 10**. Try playing the fill in this position, too:

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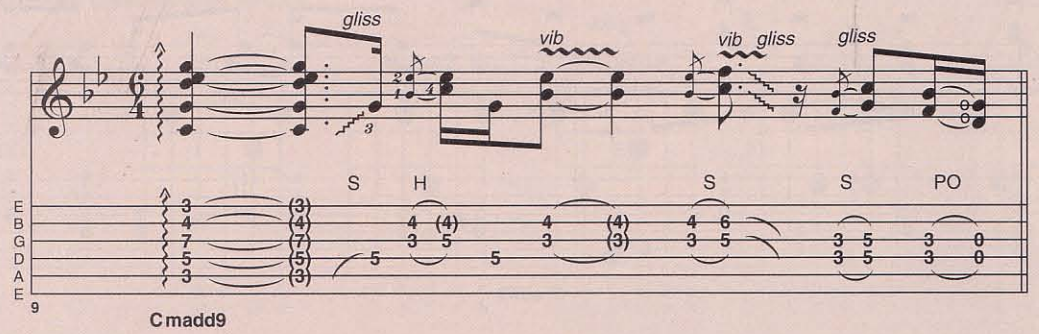
Ex6 Alternative fingering for bar 9



Note the sharper timbral qualities found in this part of the neck. I prefer the warmth of the original fingering, but the **Ex 6** version keeps your L/H in the same region as the chord shapes which might be handy for someone who has to sing and play at the same time. Take your pick!

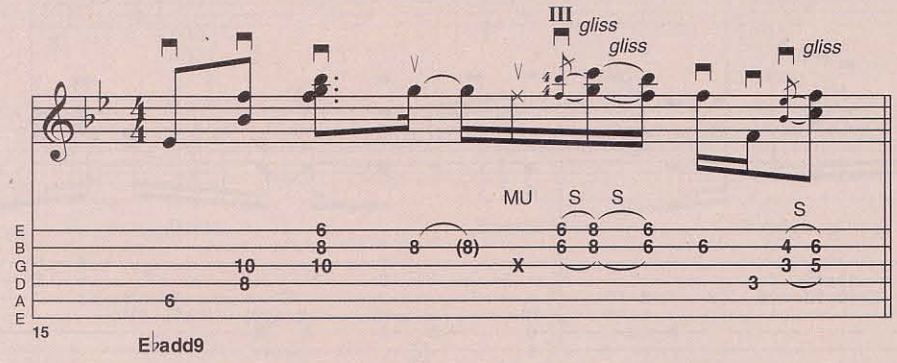
Bars 10-18: these continue in the same vein, but with more R/H activity, resulting in a busier, more rhythmic feel. This creates a build-up after the uncluttered approach of the first nine bars.

As is often the case, your R/H should be moving in a constant down-up, down-up rhythm, even when it doesn't need to strike the strings. Experiment with dynamics (for instance, picking louder on the downbeats gives a more decisive sound) and try to let the chords ring out wherever possible.

In **bar 13**, note the sus2, major 3rd, sus4 movement, which creates a kind of mini melody on the G string.

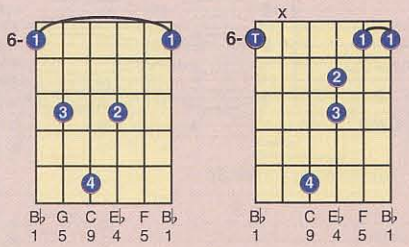
In **bar 15** there is a fill based on E♭ major pentatonic. This is equivalent to C minor pentatonic so, not surprisingly, we find ourselves up in the part of the neck which first cropped up in **bar 9**, over the Cmadd9 chord. **Ex 7**, meanwhile, shows an alternative fingering, which would be better if you planned to resolve on a B♭add9 chord in the first position.

Ex7 Alternative fingering for bar 15



One final trouble spot arises in the latter part of **bar 16**, in the form of a tricky B♭add9 sus4 shape. I played this by holding the previous B♭add9 and sliding my 2nd finger up a fret so it's under the 3rd finger. However, you may well prefer to 'borrow' your third finger from the A string, using it to fret the suspended note on the G string, striking only the higher strings until normal B♭add9 services resume. **Ex 8** illustrates the difference:

Ex8 Different Fingering for B♭ add9

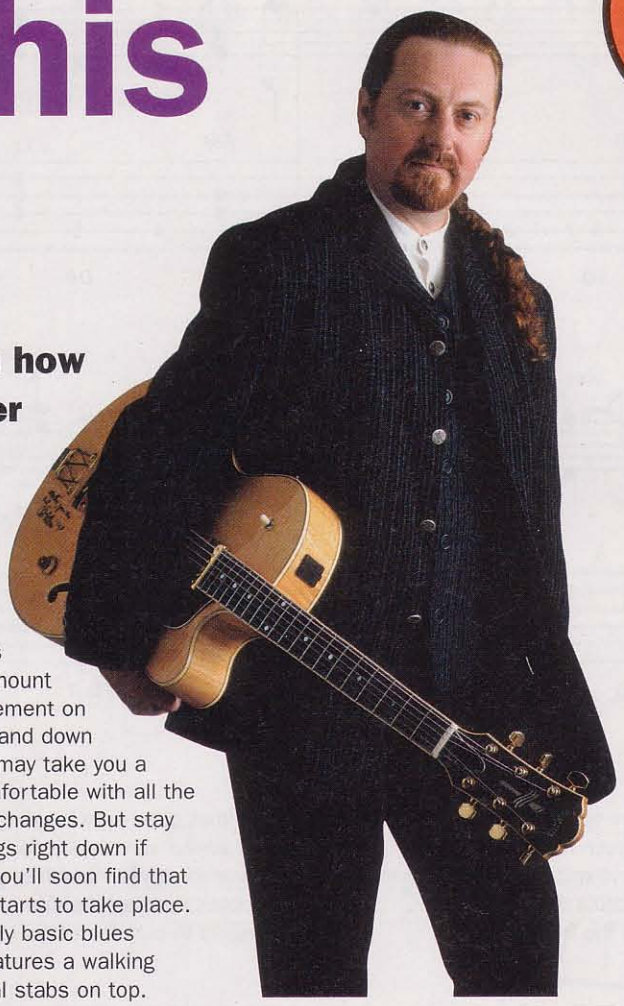


Right – I'll be off now. Next month, we'll be looking at some solo ideas for the same backing track, so I'll see you then. In the meantime, enjoy! ❖

Taylor Made

Walk This Way!

This month, we're going to learn how to play a walking bass part under a chord melody arrangement. Lesson by Martin Taylor



GTCD TRACK 18

❖ **For more** information about Martin Taylor's CDs and concert performances, write to: PO Box 8403, Maybole, Ayrshire KA19 7YB

The questions that I get asked the most about my guitar playing revolve around ***walking bass*** lines under chord melody arrangements. Bearing this in mind, I thought I might devote a column to the subject just so that you can see exactly what is going on!

The idea of playing an accompanying bass part (moving or otherwise) to a solo piece is nothing new, of course. Neither is it peculiar to jazz – classical guitarists take this kind of thing in their stride from the word go, for instance. But nothing ties a solo arrangement together better than a bass line which flows under the chord arrangement.

For learning the examples on the GTCD, I would advise the following route; first, learn the bass part and only then worry about inserting the chordal stabs on top. I've constructed a bass line to a simple blues progression similar to the one we've been looking at in previous columns and, to learn it, all you need is your two bass strings, the A and E. This calls for a fair amount of 'vertical' movement on the guitar (ie up and down the neck) and it may take you a while to feel comfortable with all the various position changes. But stay with it; slow things right down if necessary, and you'll soon find that a natural 'flow' starts to take place.

Ex 1 is a fairly basic blues pattern which features a walking bass with chordal stabs on top.

Fingerstyle facts

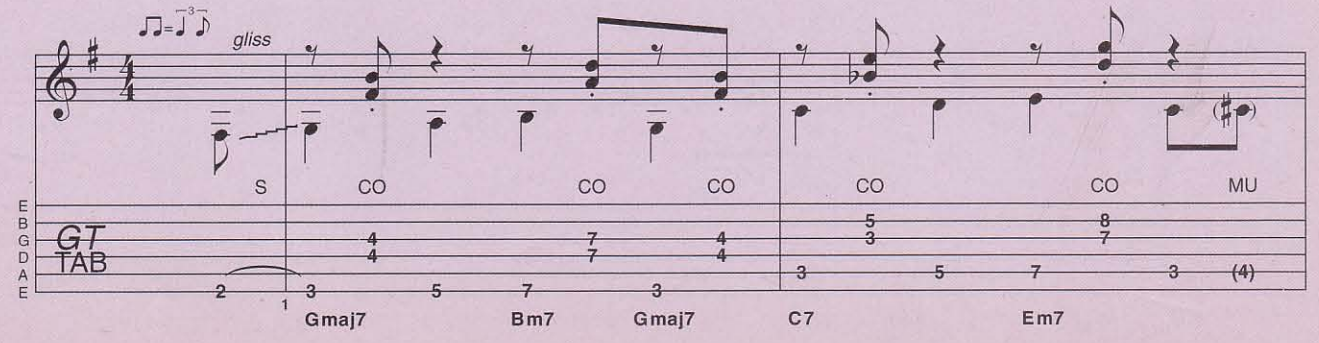
❖ **This kind of 'polyphonic' approach to playing solo jazz guitar is best executed using a variation on the standard classical guitar right hand fingering. In general, the thumb looks after the bass strings with the index, middle and ring fingers looking after the G, B and E strings respectively. Of course, this isn't a hard and fast rule; melody parts are nearly always played by the index and middle fingers irrespective of strings!**

❖ **My own approach is only semi-orthodox, but it works for me. It's probably best to adapt the above fingering concept to suit your own playing style, and I include it here mainly for guidance.**

❖ ***Walking bass***

A term applied to a bass line played on every beat of the bar. This gives the part a 'loping' effect – hence 'walking'!

Ex1 Simple walking bass line with chordal stabs



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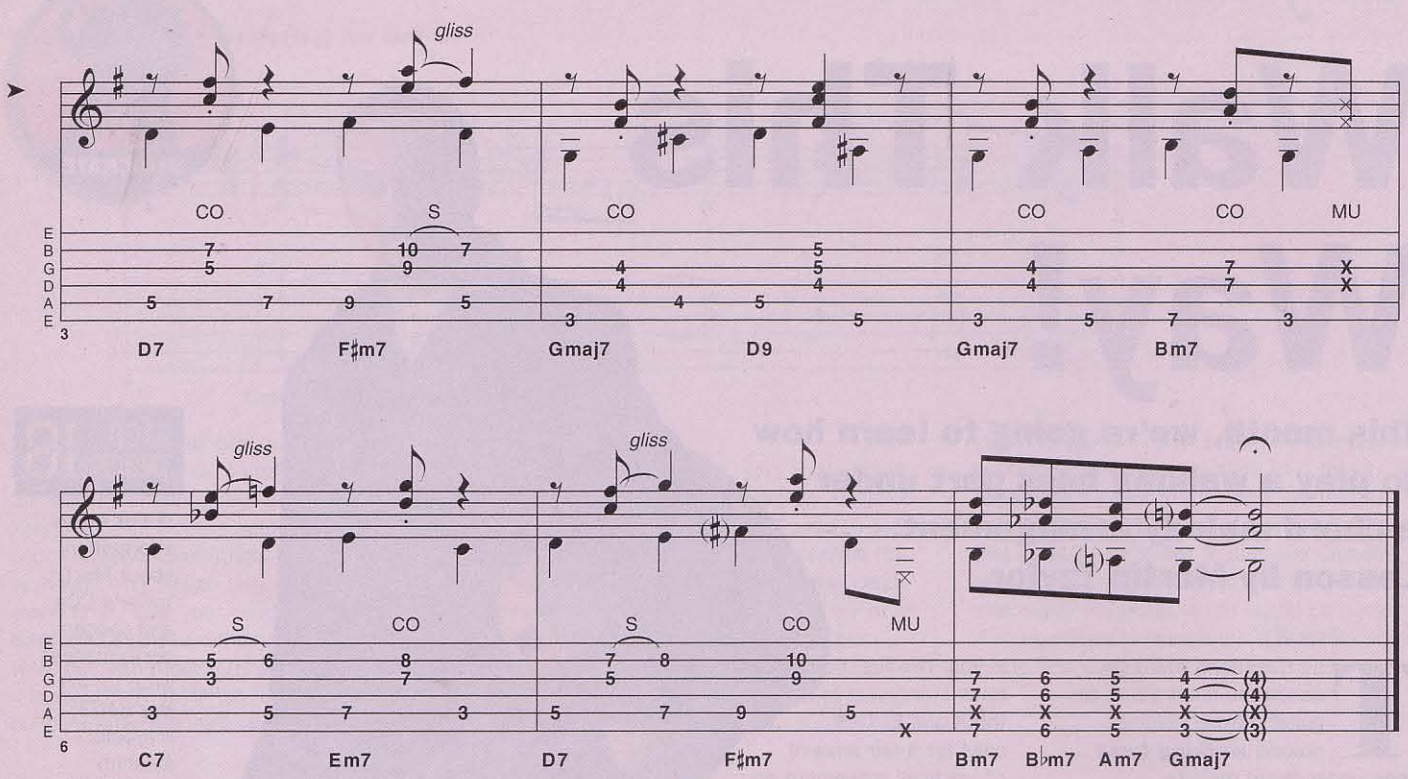
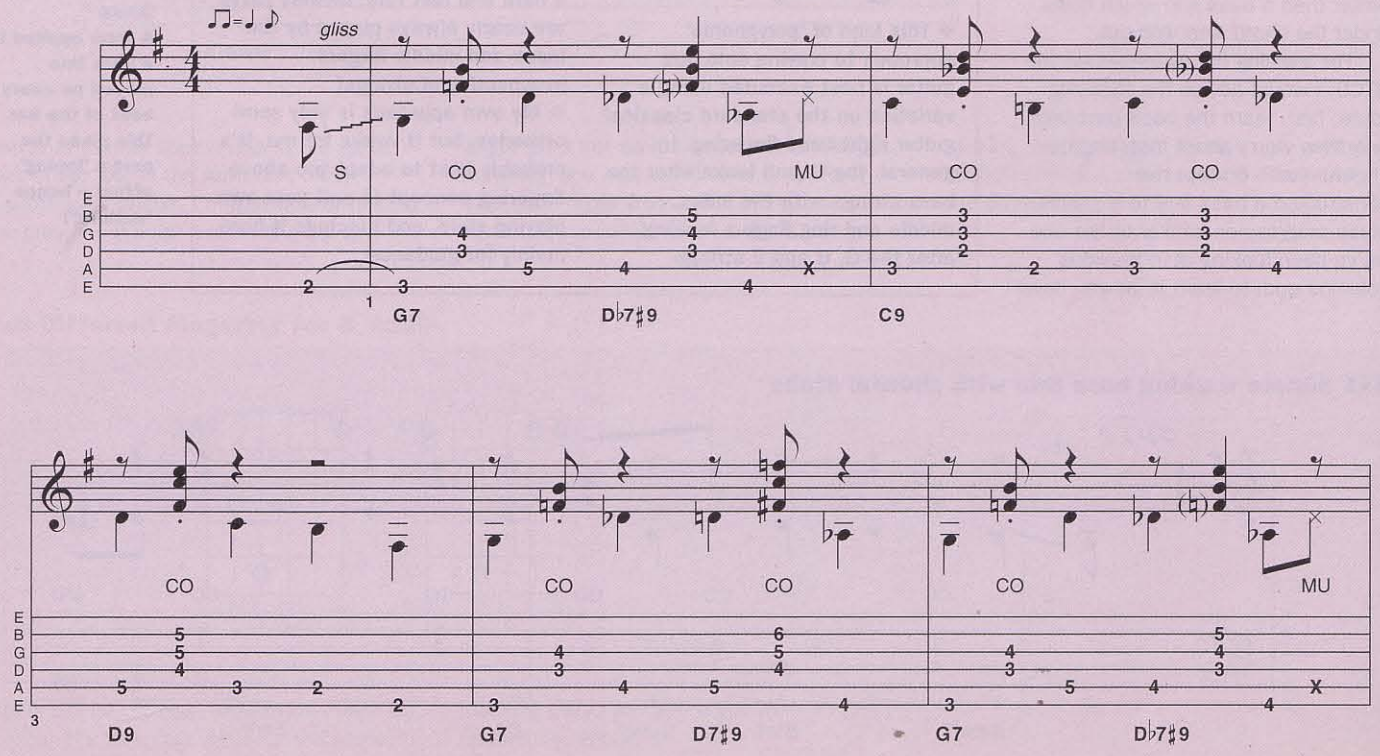


The chordal stabs are too short for the ear to really give them much harmonic significance. Their rhythmic effect is another thing, however. The offbeat quality of the 'harmony part' gives the listener the impression that quite a lot is going on – and we haven't added any melody part so far! I would advise using your thumb to play all the bass notes, leaving your first and second fingers to play the stabs (see 'Fingerstyle facts'). **Ex 2** keeps the idea pretty much the same, but the bass line is a little more varied, adding more interest to the bluesy feel of the proceedings.

Ex2 Taking it a step further



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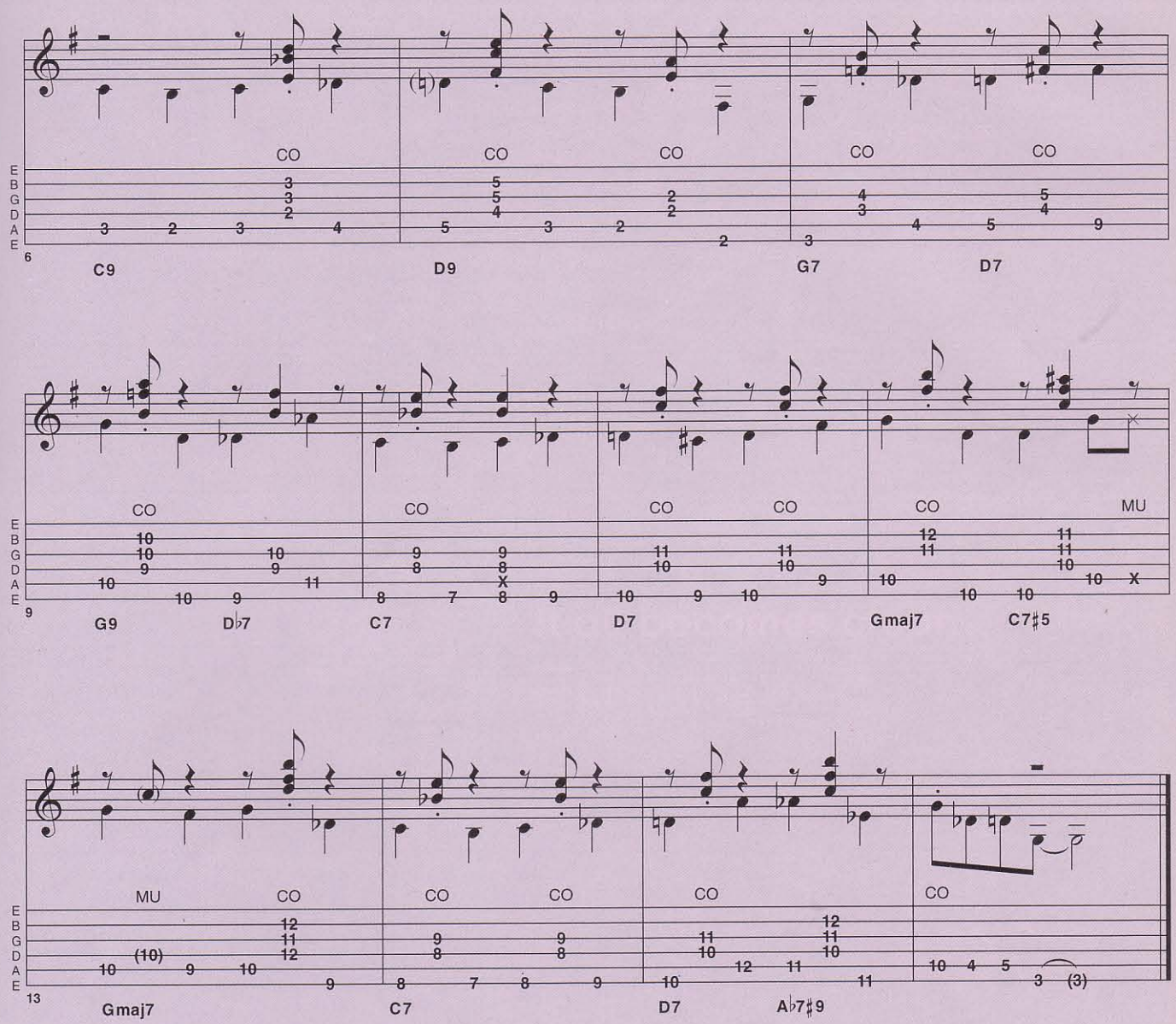
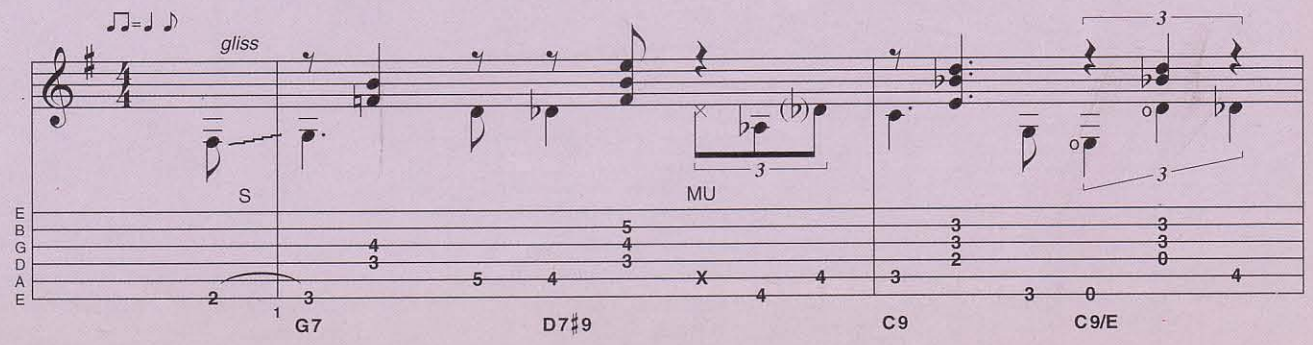


Those off beats in the bass part I usually play with an upstroke with my thumb – highly unconventional, I know, but rapid downstrokes would do just as well.

In our final example, I'm going to break the rhythm up a little, altering the straightforward 4/4 feel to produce a more interesting effect. Once again, I'd recommend that you familiarise yourself with the bass part first and then put the stabs in later.

Ex 3 Bass line with more rhythmic interest



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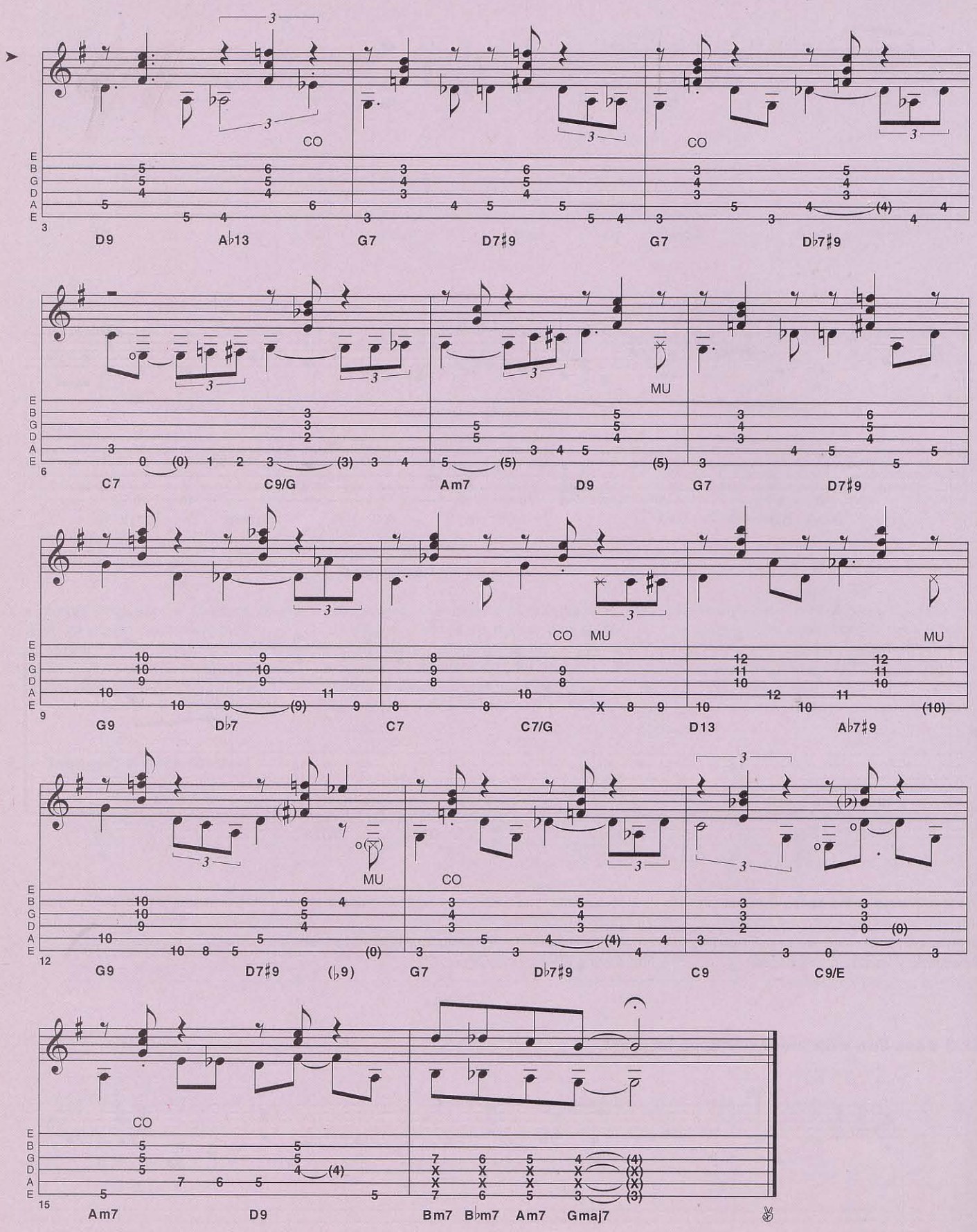


If the exact positioning of the chordal stabs looks a little daunting in the music notation, try listening to the GTCD version and inserting a few at a time into your own version. Never fear, I'm sure you'll soon get the hang of things!

Next month, we're going to look at a bossa nova rhythm part – with a suitable bass part, naturally! ❖

Hot Country

Fire & Rhinestone!

Is country-metal dead? Was it ever born? And why is there a picture of Steve Vai in this month's *Hot Country*? What on earth is going on... Lesson by Lee Hodgson

GTCD TRACK 12

❖ **GT has touched** upon the subject of 'country metal' in the past. We transcribed Michael Lee Firkin's 'Runaway Train' back in July 95, while Jon Finn's 'The Industrial Strength Hoedown Extravaganza' appeared in September 95, along with Lee's very own 'Country Boy'.

Zakk Wylde, Jake E Lee and Michael Lee Firkins are three guys who incorporate some country idiosyncrasies, such as sixth intervals and hybrid picking, in their playing – albeit with a fair degree of filth and bite to their sound!

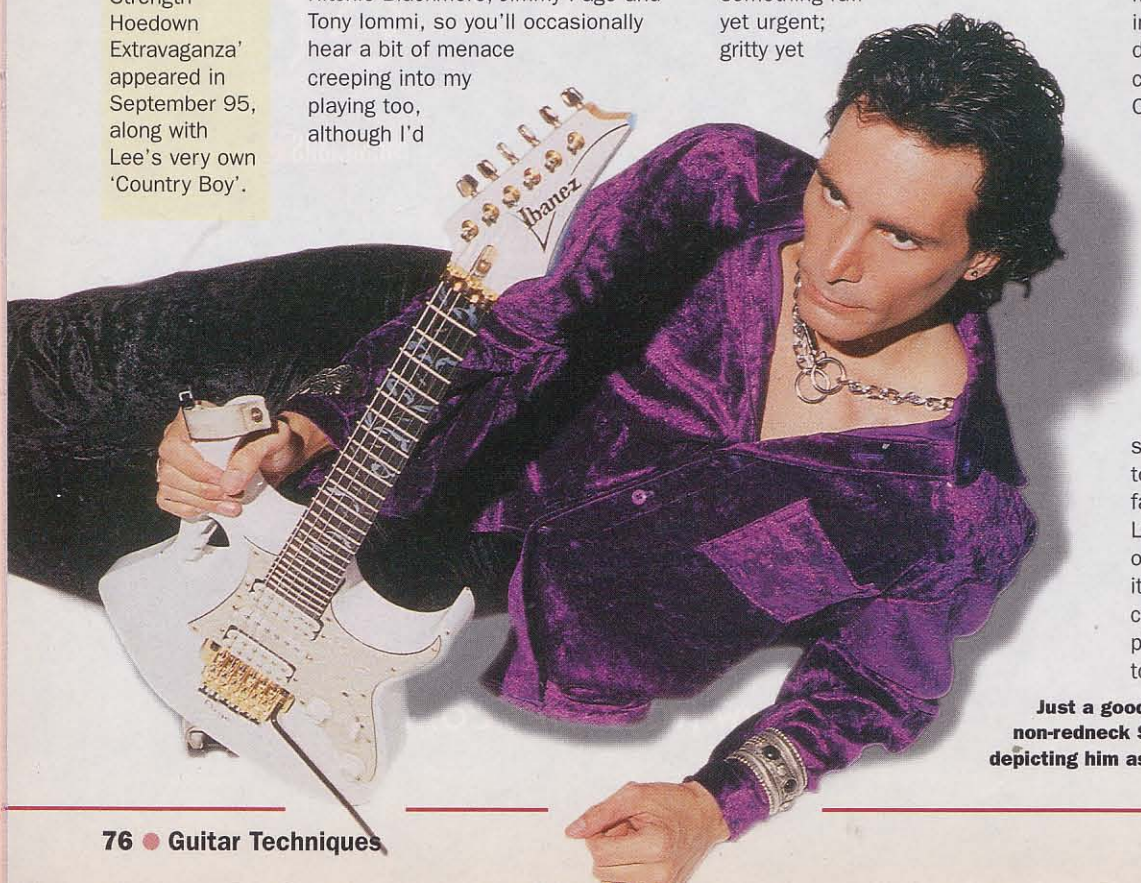
Even Mr Hilborne was coerced into joining in the mayhem on the monthly *GT*CD intro piece for *Hot Country*. Oh, incidentally, look out for a transcription of that in the not too distant future...

As it happens, yours truly was brought up on, amongst others, Ritchie Blackmore, Jimmy Page and Tony Iommi, so you'll occasionally hear a bit of menace creeping into my playing too, although I'd like to think my playing is not so much demonic as eudemonic, meaning 'conducive to happiness'. While stumbling across that in the dictionary I found 'Circean' too, meaning 'bewitching, dangerously attractive' – both those words sum up my tastes and personal approach to music-making...

On to more conventional matters now; Brent Mason's new album, *Hot Wired* is bound to make you want to pick up your axe and make some fiery guitar music, too. At least that's how it affects me! And so, for this month's workout I decided to create something raw yet urgent; gritty yet articulate. I also take inspiration from Junior Brown who occasionally fuses western swing with Hendrix (on his custom git-steel) – smokin'! Junior's *Semi-crazy* album is well worth checking out... Considering two mainstream songs next, Brooks & Dunns' 'Redneck Rhythm & Blues', and Clint Black's 'Summer's Comin'' both feature sprightly guitar intros that are real attention grabbers. Yet you know me and my eclectic tastes; I like to make a few left turns...

My efforts resemble, wait for it... Steve Vai's 'Kill The Guy With The Ball' from *Alien Love Secrets*! There's a mere hint of Eddie Van Halen too, and guitar #2's part is fairly Jeff Beck-ish, especially considering that the piece in general benefits from a flesh-only approach – El Becko would be pleased with that, one imagines.

Returning to Brent Mason for a moment in order to consider his influences, it is obvious that he is a devotee of several (not necessarily country) greats such as Larry Carlton, George Benson, Earl Klugh, and particularly Jerry Reed, whom Brent mentions during his wonderful Hot Licks video: *Nashville Chops And Western Swing*.



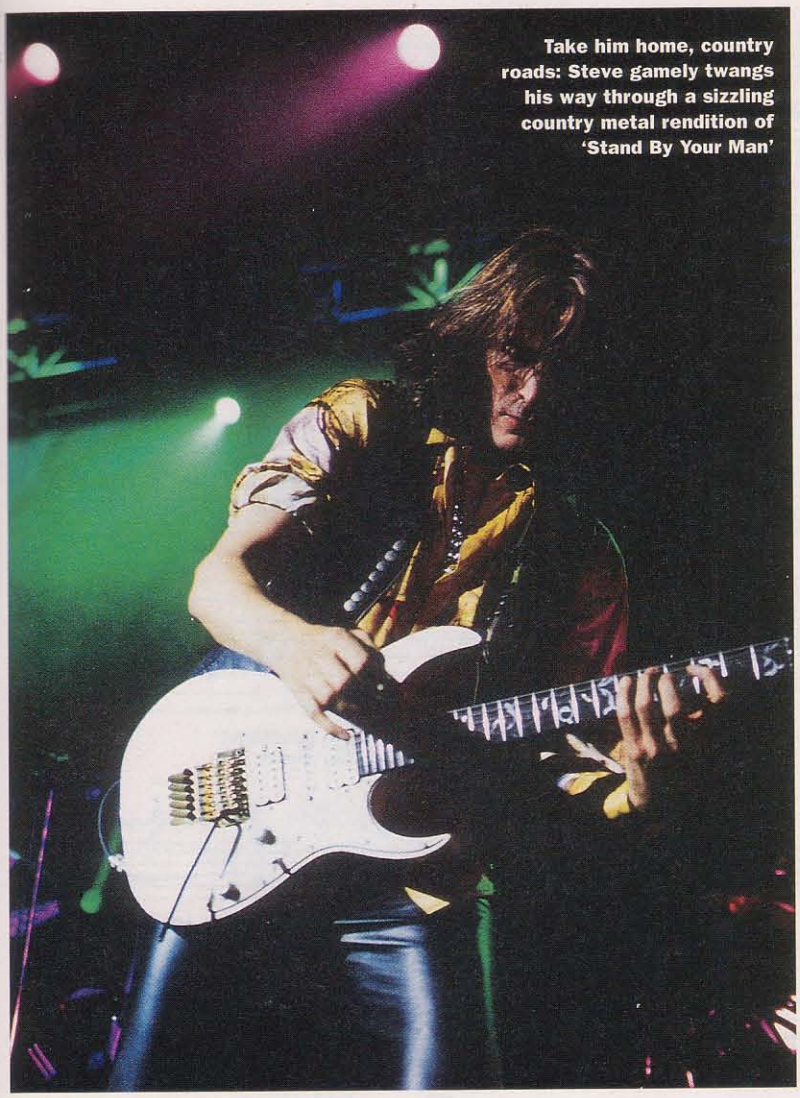
William Hames/Idols

Just a good ol' country boy at heart? Noted non-redneck Steve Vai looks unsure about our depicting him as a practitioner of 'country metal'...

Guitar #1

Guitar #1 enters ahead of bar one at rehearsal letter A and immediately sets up an angular riff that might challenge your stretching capabilities and dexterity too. Remember, "Picks are for fairies!" – Jeff Beck.

Letter B/bar 3/23 sees the (re-)start of the main body of the piece and it's also the point of the sign – it coincides with the segno, that is, the place in the music which you return to once instructed to do so (look out



Take him home, country roads: Steve gamely twangs his way through a sizzling country metal rendition of 'Stand By Your Man'

Ros Sweeny/Idols

for DS or Dal Segno).

Bar 4 sees things going bluesy for a while, and you might find those jazzy chords somewhat reminiscent of Danny Gatton's playing. Be sure to count the beats carefully thereabouts – you'll soon memorise the rhythm if you practise the parts repetitively.

At bar 6 there's a hint of the riff heard earlier, although it's been displaced and edited. Around bar 7, I deliberately set up an off-beat groove – not so much reggae style as rock – that you might find awkward in terms of time keeping. You should try it against a metronome, and be careful not to sound lazy or lose the meter or pulse. This off-beat stuff is tempered with the introduction of diads (mini chords) played on the downbeats, that is: 1-2-3-4. These are modal thirds and they serve to outline an impending tonal centre or harmony: A mixolydian (bar 11), and the ambiguous E dorian/mixolydian moves (bar 12). Incidentally, Eric Johnson features these kinds of string-grabbing techniques from time to time – could this be a Jeff Beck influence, perhaps?

At letter C/bar 13, a fairly aggressive sounding blues-rock groove is set in motion. Observe the lightly muted bass notes thereabouts – rather Van Halen-ish wouldn't you say? Around bar 19 the similarly muted bass notes, now performed as eighths, become more insistent as a result. Bar 21 sees a displaced version of the opening riff-like phrase, and it's also transposed down into E, but only upon its re-entry (it morphs back into the originally heard pitches). Being displaced in time means this particular phrase finishes half way through measure 22, so I just let the chord sustain while going ***Dal Segno al Coda***, as described earlier on.

The coda or end piece itself features harmony more consistent with so-called fusion music, what with those 11ths, alias slash chords.

Guitar #2

Guitar #2 joins in from bar 21/1 and is an octave higher than guitar #1 to begin with, the parts becoming dissimilar almost immediately – yet I retained the by now familiar D-D#-E7 chord move instigated by guitar #1. Learn to balance familiarity versus surprise in both your composition and improvisation – is there a difference between the two?

Bar 23 introduces a Ray Flacke string bending lick that Jay Stapley – my predecessor at the Guitar Institute – showed me. If I may digress for a moment, the fingering shown is typical of how I've always naturally done things, supposing that's how others did it too, yet as I mentioned in February 95's column: [Albert Lee's] 'Quirks And Peculiarities', Albert Lee would fret such a lick, or at least the start of it, using fingers one and three – a most unusual choice in my opinion but obviously not to Albert (he told me that 'my' way would be awkward for him!). Coming out of **bar 24** you'll find a tense-sounding chord, which is mildly dissonant when heard against guitar #1's otherwise harmonically similar chord.

For bars 25 and 26 we're back to Beck, or rather his own Jan Hammer (jazz-rock synth player of *Miami Vice* theme fame) influence, incorporating some swift down bends, akin to a synth player's ***pitch wheel*** wigglings, if you know what I mean. Hellecast alert! **Bar 28** is some gratuitous country-rock flash of my design – Messrs. Donahue, Ray & Jorgenson would never stoop so low as to noodle aimlessly, although if you were present at their *NMS* show in London on 30 November last year then you couldn't have failed to notice Will Ray's silly quoting of 'Strangers In The Night' during an otherwise (fairly) sensible bash. C'mon guys, you're not supposed to be having so much fun!

Bar 31 to the end is just my wild imaginings: a heavenly broadcast in which Danny Gatton jams with JS Bach while Jeff Beck, who's playing a tribute to Chet Atkins, picks up on the vibe! Nurse, Mr Hodgson's medication at once...

For next month I have prepared something a lot simpler for you. Cue cries of Hip-hip hooray!/Boo, hiss! (delete as applicable). ❖

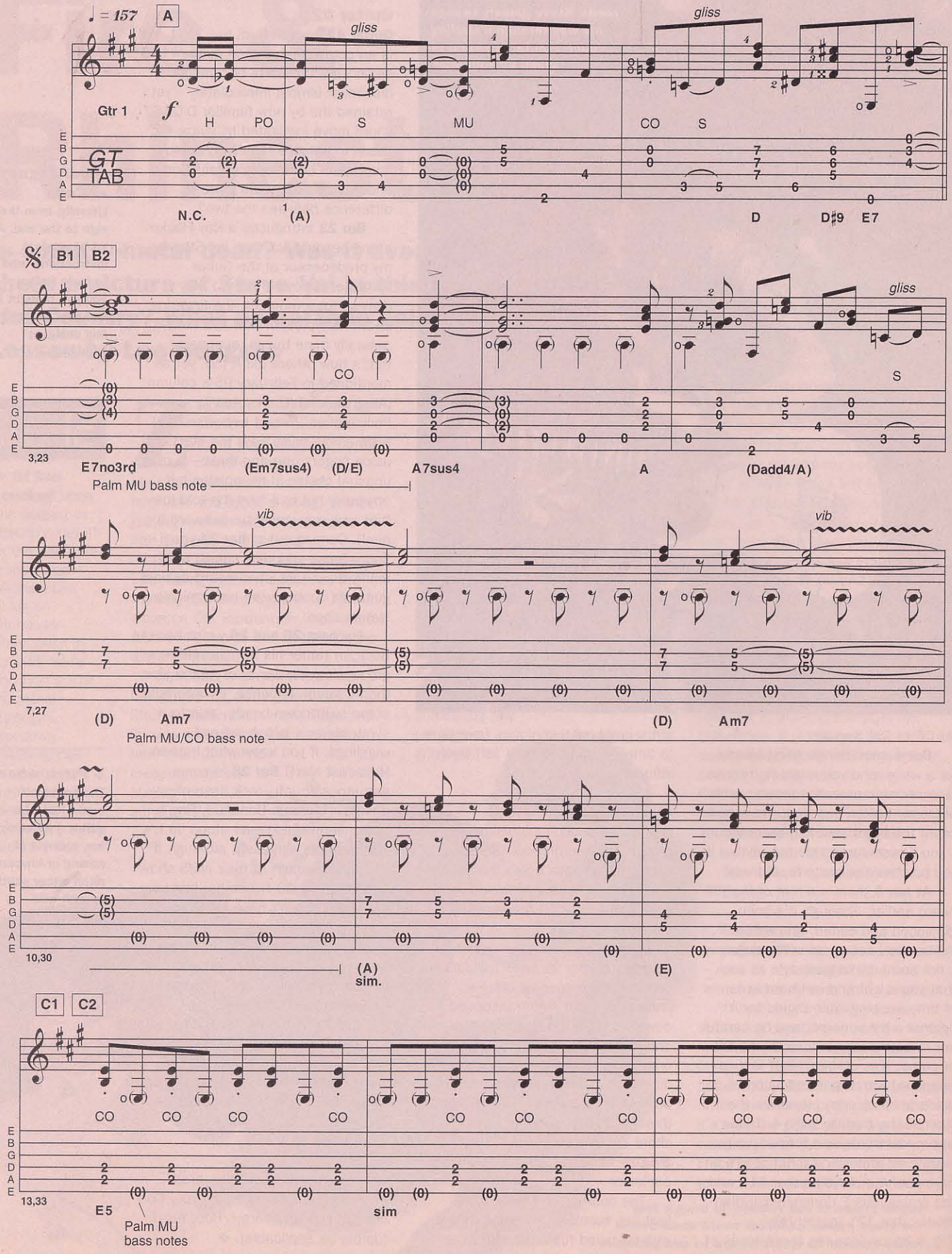
❖ ***Dal Segno al Coda***
Literally, from the sign to the end. A lot of musical instructions tend to be in Italien – and you thought it was just Chianti and designer fashions!

❖ ***Pitch wheel***
The keyboard equivalent of a guitar's whammy bar, capable of raising or lowering pitch either subtly or with wild abandon!

GTCD Track 12

Guitar #1

Country Rock - Fingerstyle



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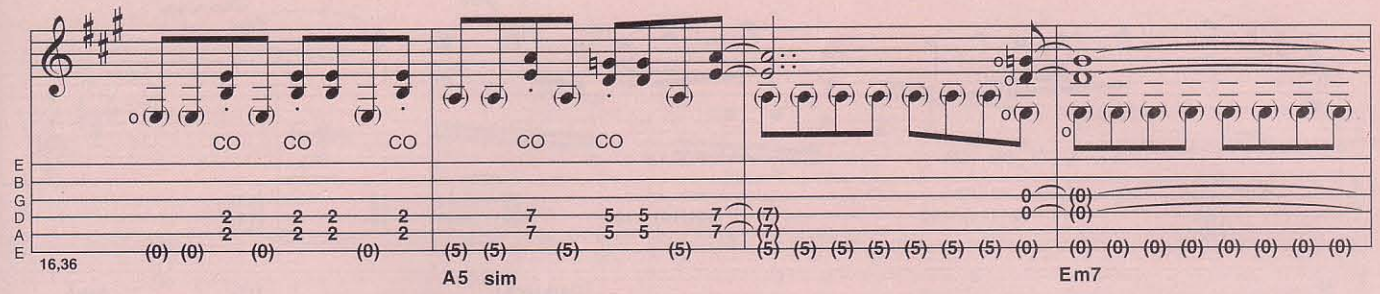
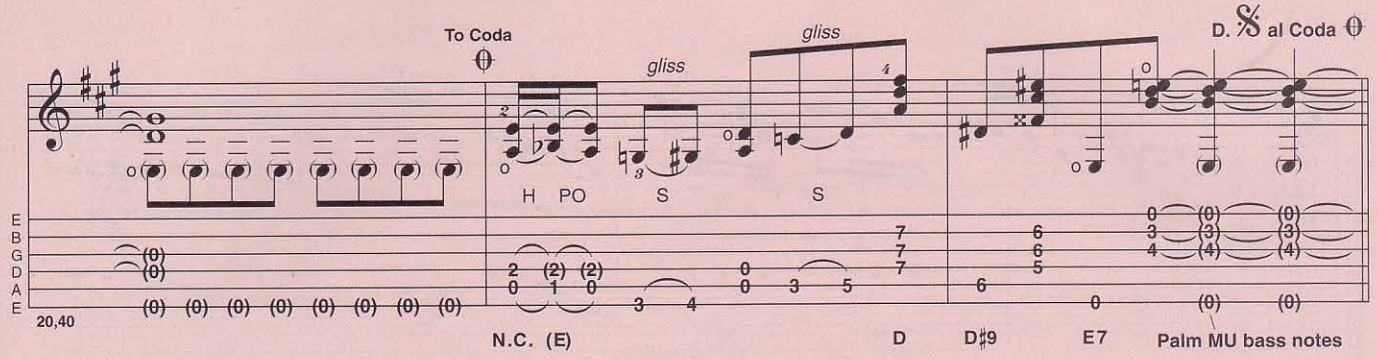
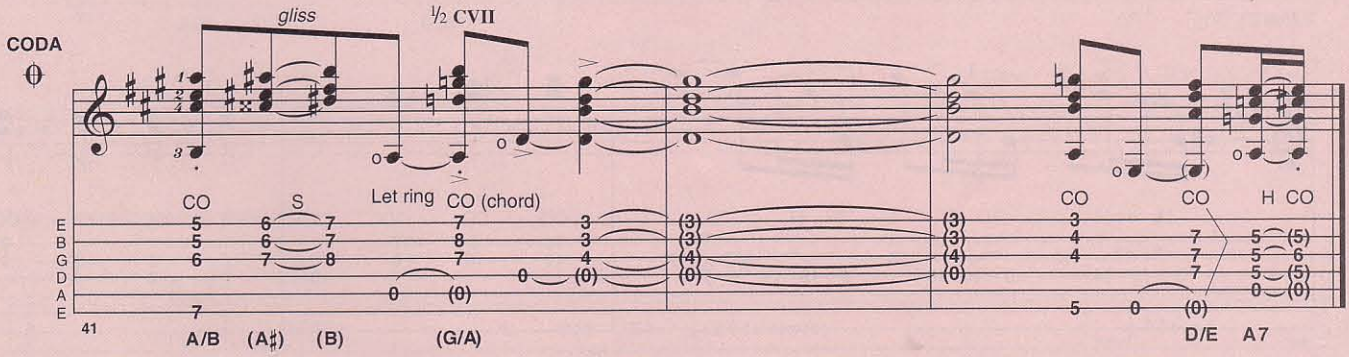
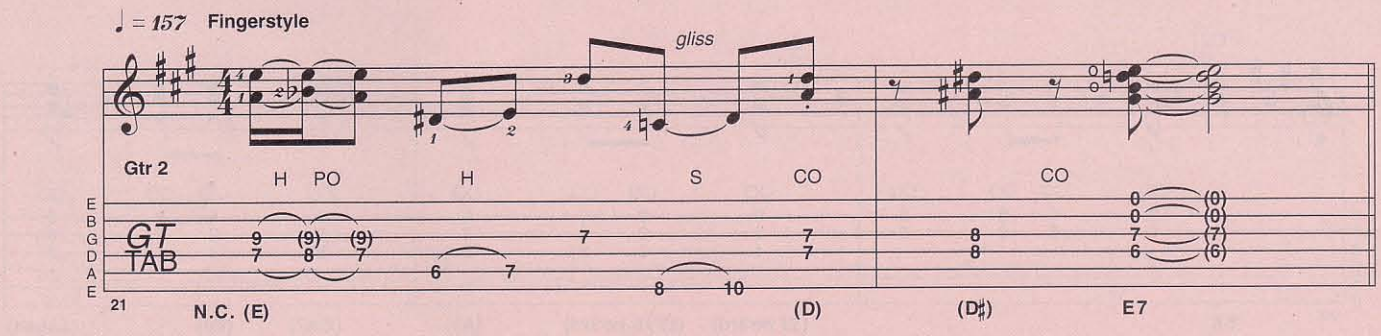
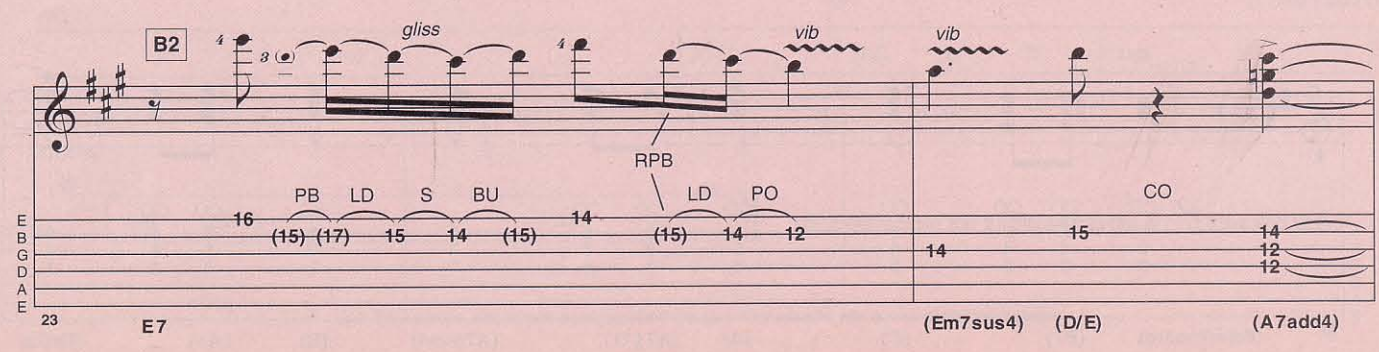






Guitar #2





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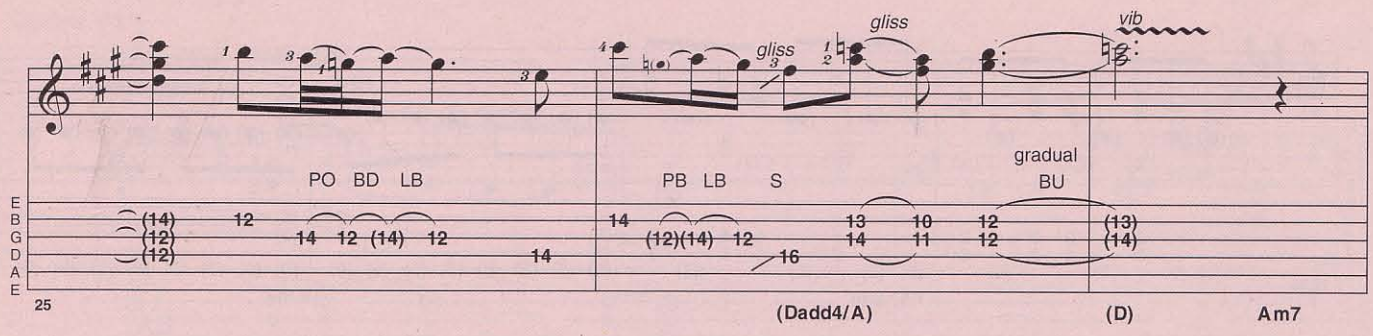

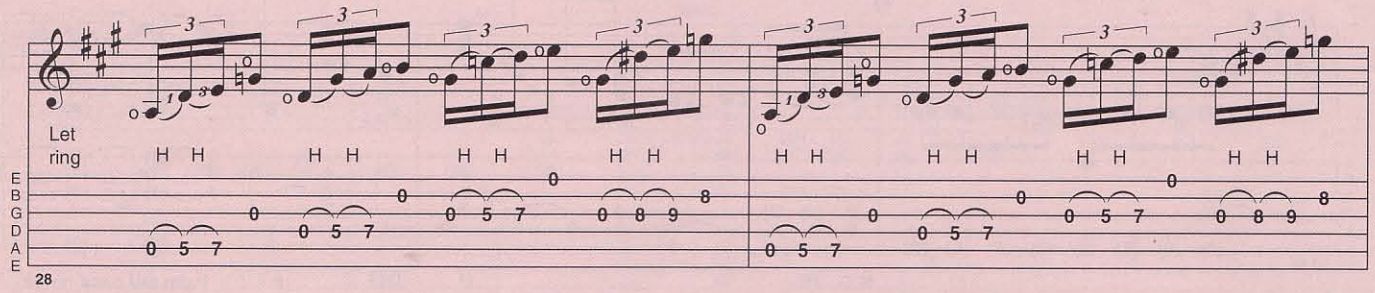

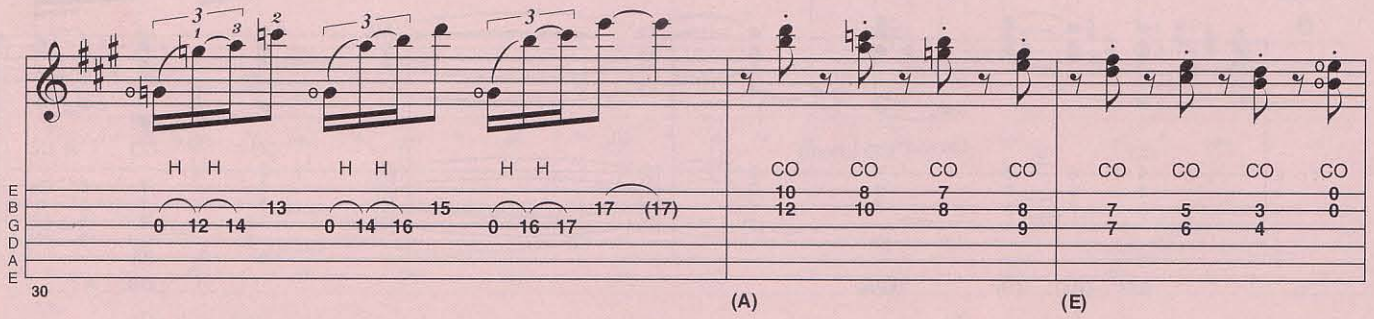

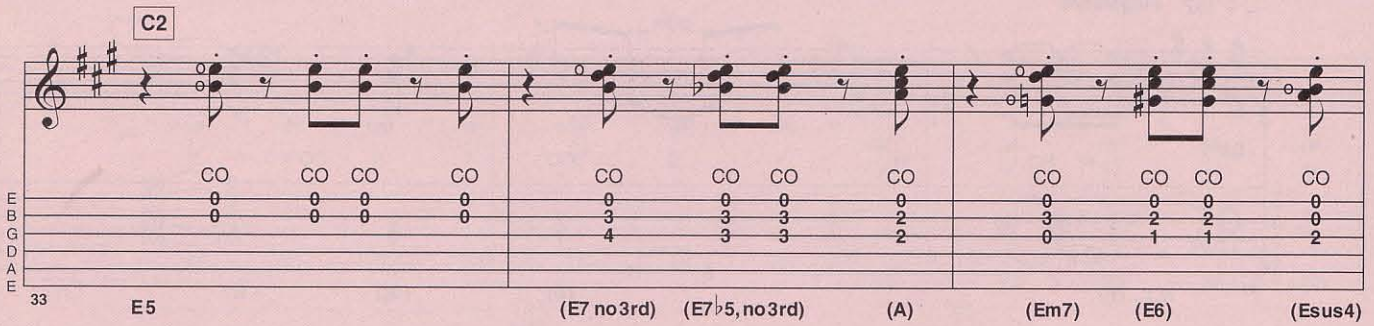

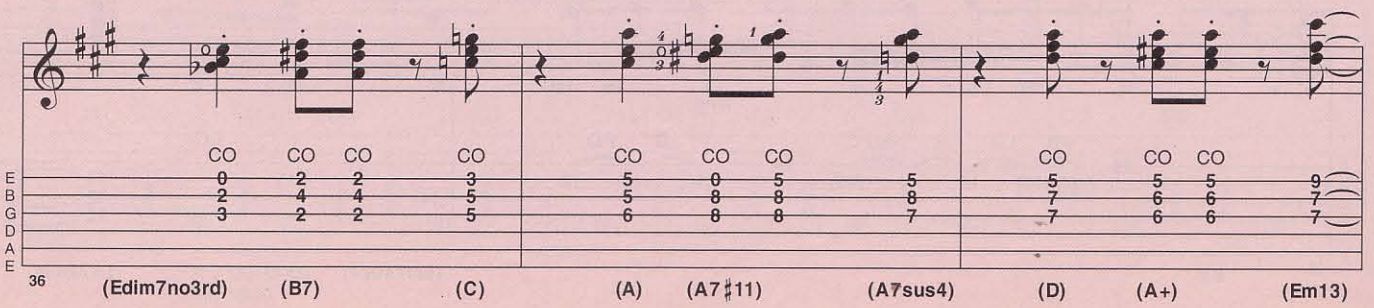

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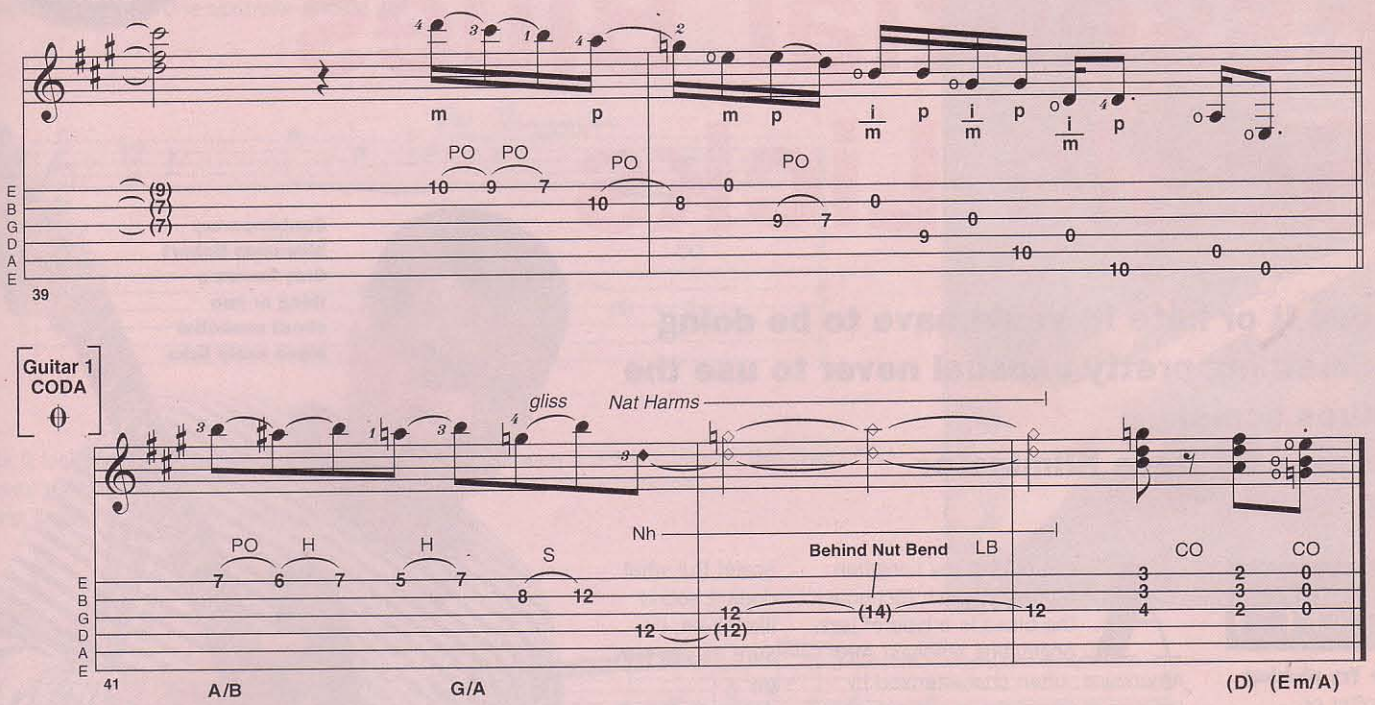
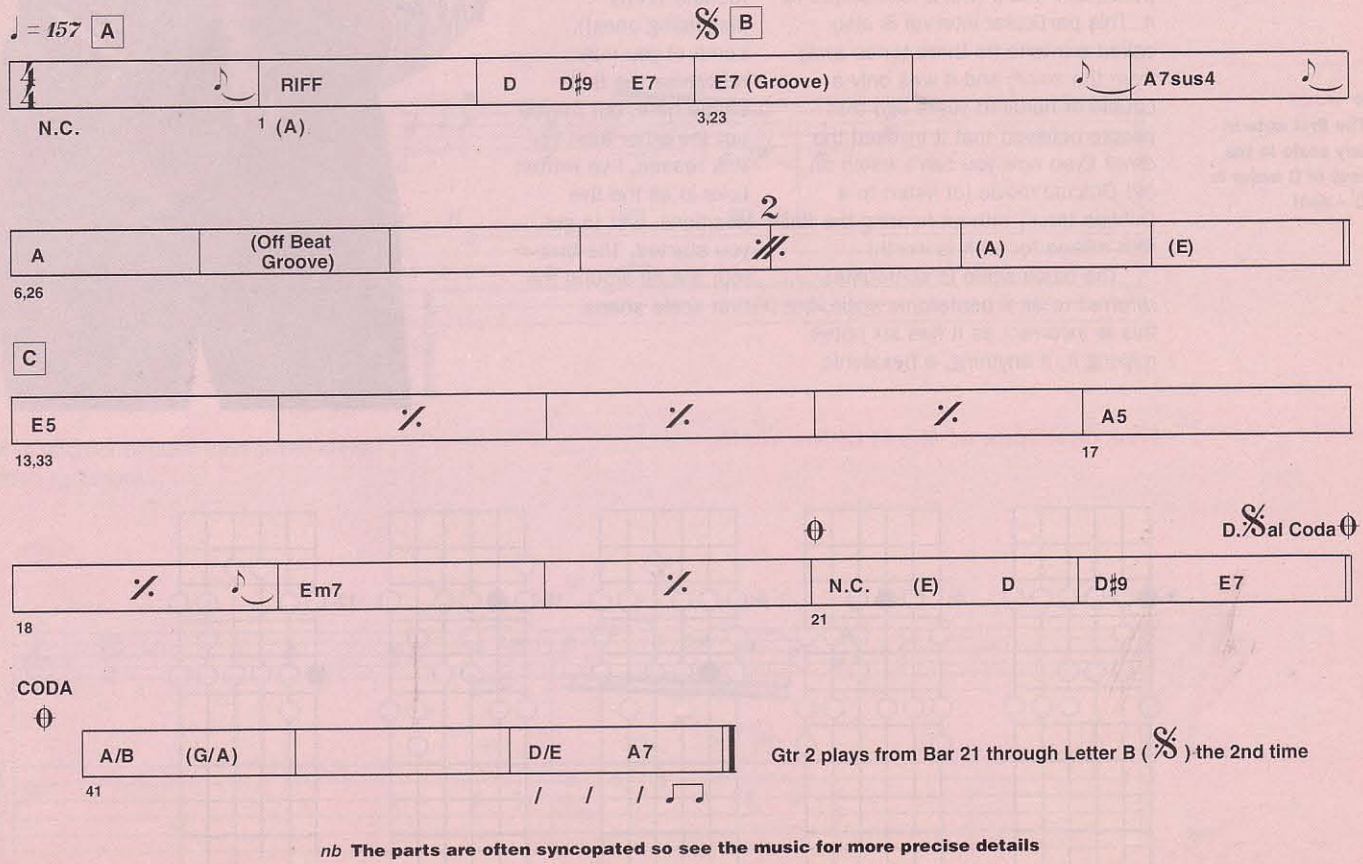


Chart/basic progression



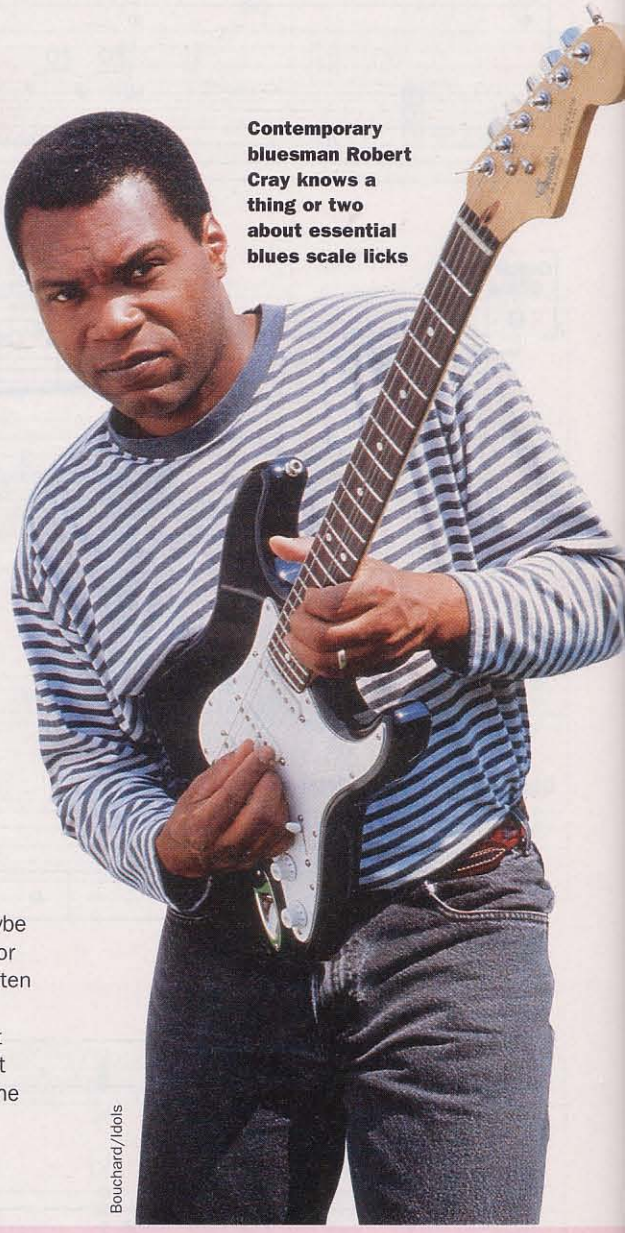
nb **The parts are often syncopated so see the music for more precise details**

GT Tips

Essential Blues Scale Licks

Love it or hate it, you'd have to be doing something pretty unusual never to use the blues scale!

Lesson by Dave Kilminster



Contemporary bluesman Robert Cray knows a thing or two about essential blues scale licks

Bouchard/Idols

GTCD TRACK 17

❖ **Try picking** softer or harder as you play through the licks – it can make a big difference!

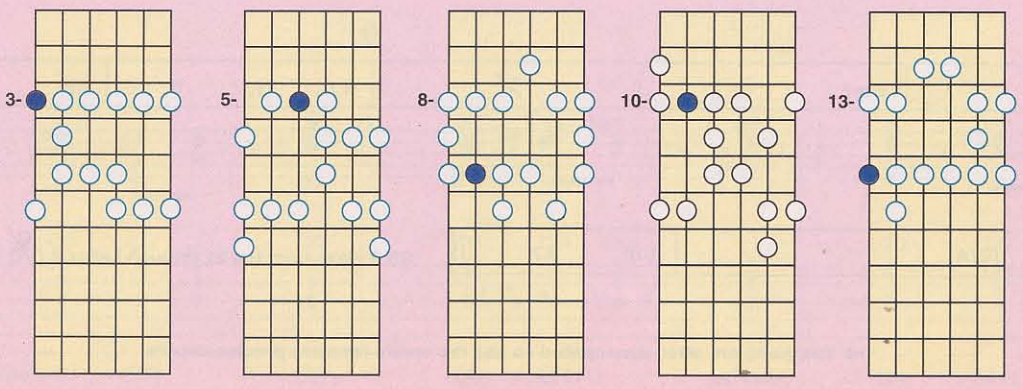
According to my Longman Modern English Dictionary, the blues is a type of jazz, originating amongst Afro-Americans, often characterised by themes of complaint or unhappiness. What's that got to do with the blues scale? Well, very little actually!

The blues scale can be found in various forms of music and contains a 1st, ♭3rd, 4th, ♭5th, 5th and ♭7th. In other words, it looks like a minor pentatonic scale with a ♭5th added to it. This particular interval is also called a tritone (ie three tones away from the ***root***) and it was only a couple of hundred years ago that people believed that it invoked the devil! Even now you can't watch an old *Dracula* movie (or listen to a Dokken track) without hearing the flat fifth milked for all it is worth!

The blues scale is sometimes referred to as a pentatonic scale, but this is incorrect as it has six notes, making it, if anything, a hexatonic scale! But what does it sound like? Well, I'm sure as you play my demonstration piece on the GTCD, you'll recognise the sound instantly. As guitarists are creatures of habit (usually pretty disgusting ones!), some of you may recognise the first shape here, but maybe not the other four. For this reason, I've written licks in all the five positions, just to get you started. The first four are all around the first scale shape.

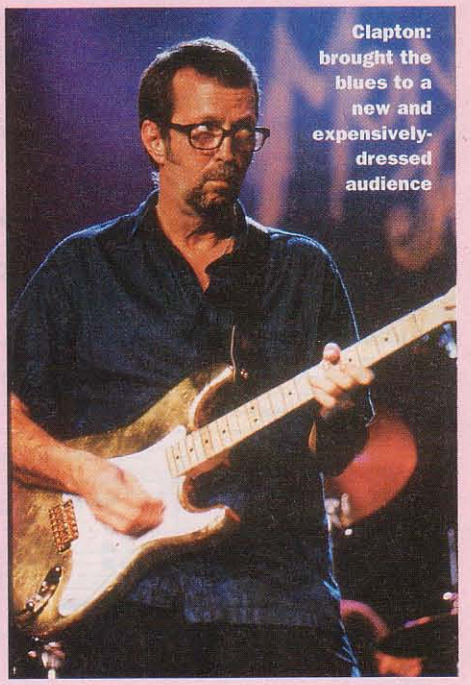
❖ ***Root***
The first note in any scale ie the root of C major is C – doh!

Five positions of the G blues scale



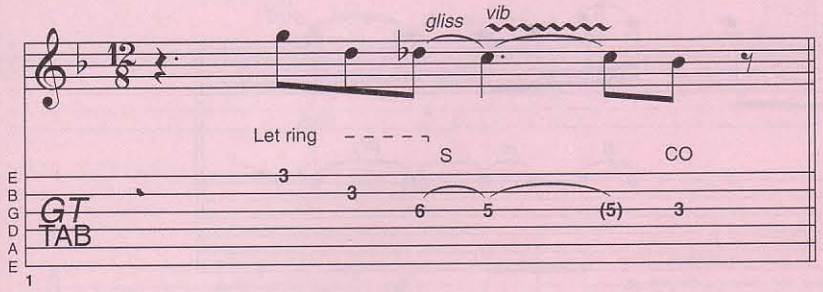
GTCD Track 17

In **Ex 1**, make sure you let the first three notes ring into each other for the full dissonant effect. One upstroke should get you through fairly easily.



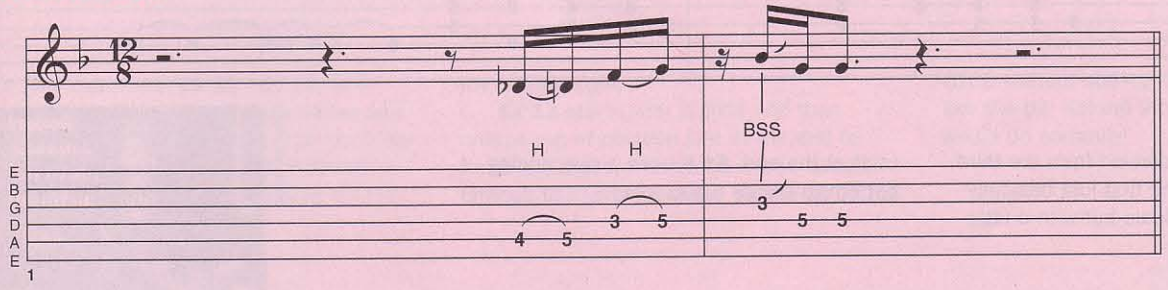
Lionel Flusin/Idols

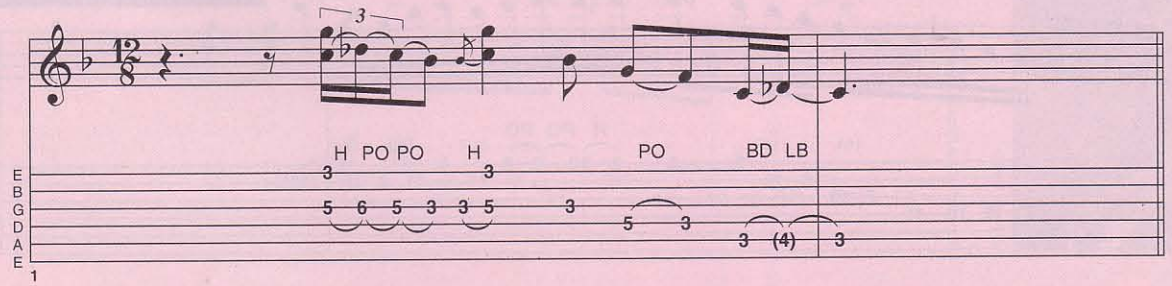
Exercise 1



Ex 2 kicks off with the flat 5, whilst **Ex 3** uses a neat double-stop idea. Try using your ring finger for the top G. Piano players tend to display a predilection for this type of lick as well, don'tcha know...

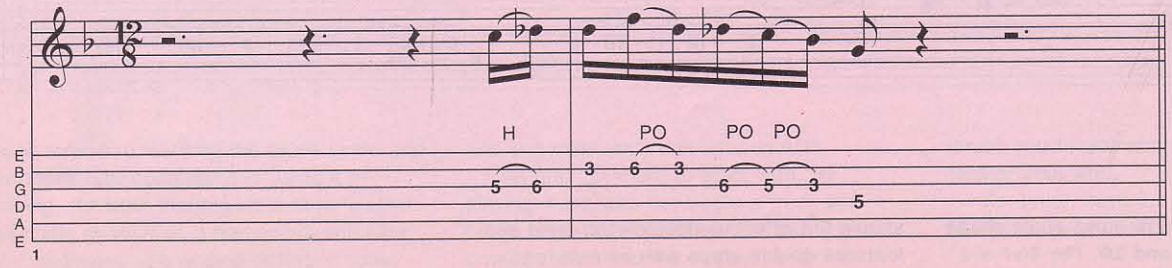
Exercise 2 & 3





Ex 4 is another popular idea in the same position as before...

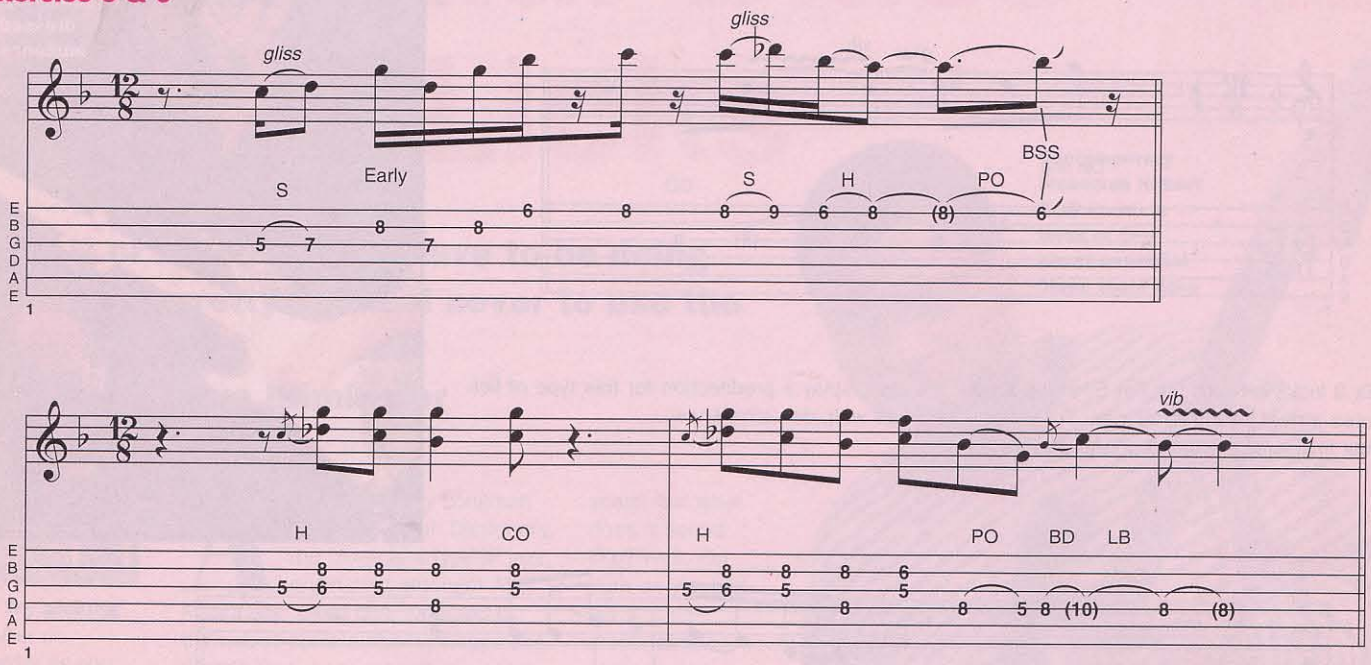
Exercise 4



GTCD Track 17

The next couple of examples **(Ex 5 and 6)** both use blues scale shape number two, the first example outlining a G minor triad before sliding nonchalantly into the flat 5th, whilst **Ex 6** goes for a more pianistic approach, once again using double stops.

Exercise 5 & 6

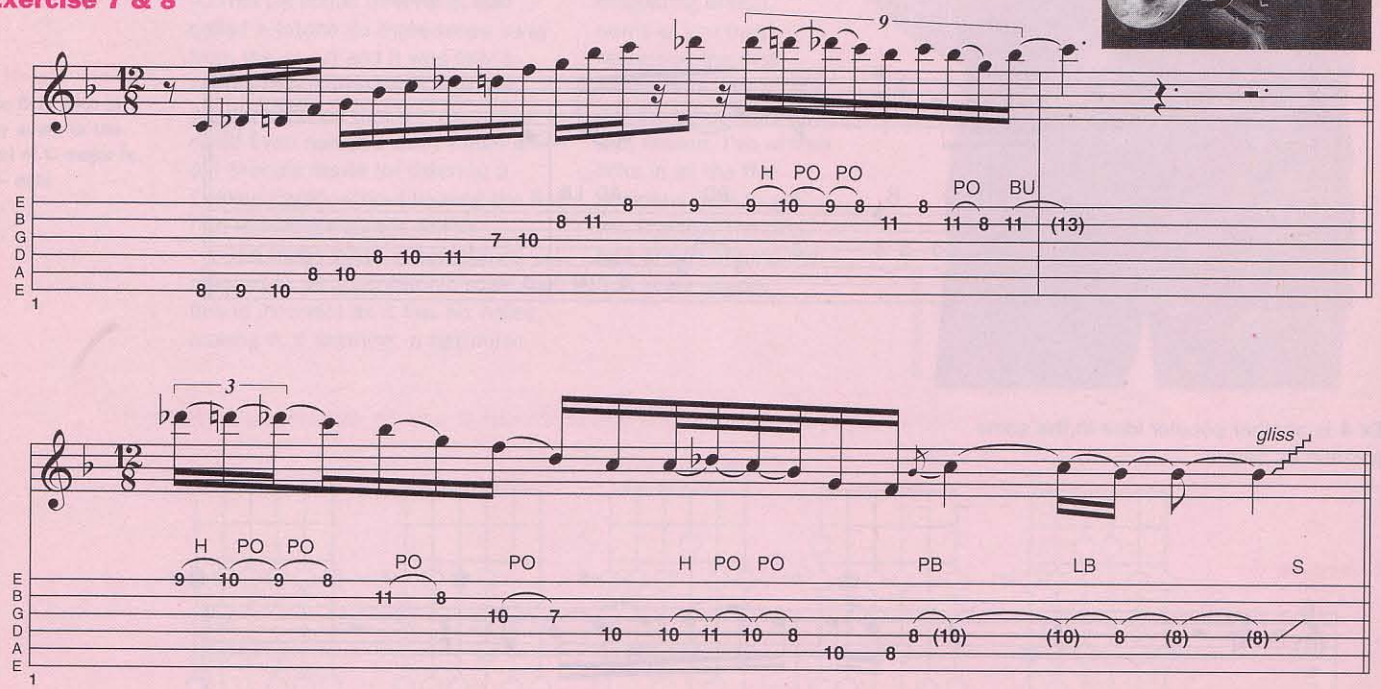


Ex 7 and 8 are both derived from the third blues scale shape. The first just basically plays the ascending scale but with a little twist at the end. **Ex 8** uses a descending pattern to create a cool vibe!

Pictorial Press

Robert Johnson: (devil not pictured)

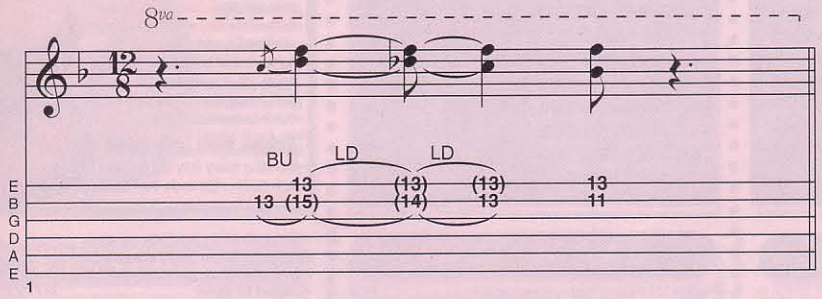
Exercise 7 & 8



Examples from the fourth blues scale shape can be found in **Ex 9 and 10**. The first is a simple but effective double stop bend and features double stops with hammer-ons.

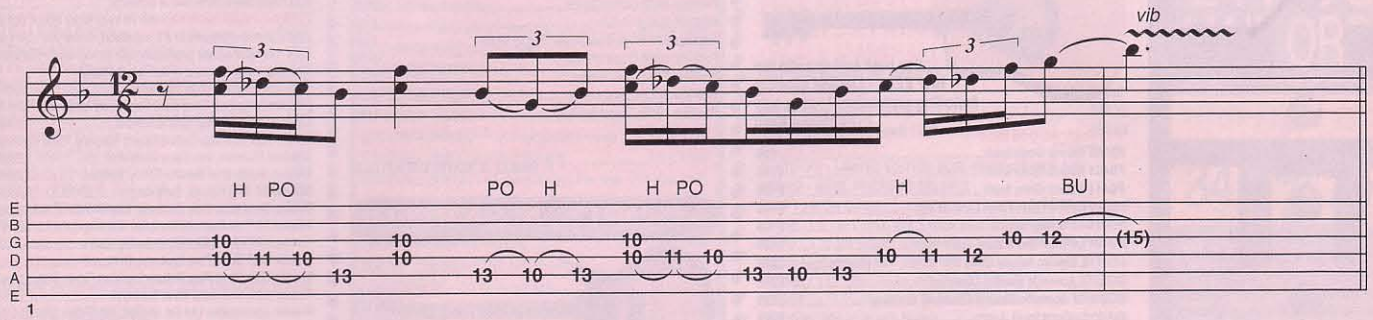
GTCD Track 17

Exercise 9 & 10



When gut comes to town: the ever-expansive BB King

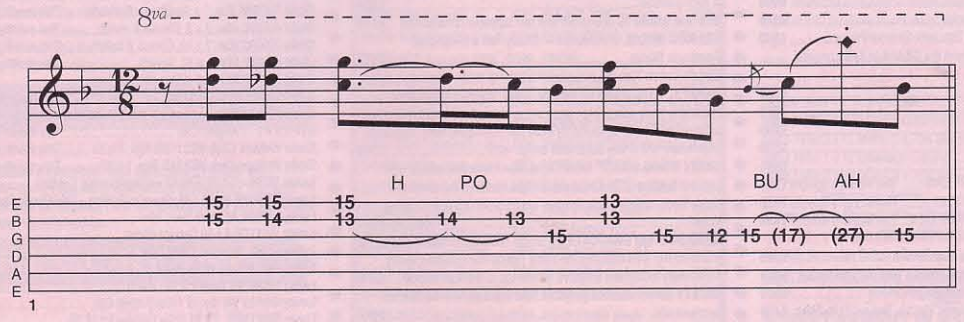
Paul Charbit/Retna

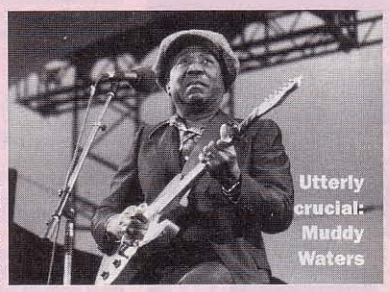


Our final examples, **Ex 11** and **12**, both come from the fifth blues scale shape and it's back to the old Joanna for the first! The piano is probably my favourite instrument, so there's going to be elements of that in my playing style.

Ex 12 starts with a slide and then creeps out of position just at the end to finish the piece off. In fact, it was quite difficult to improvise these examples on the GTCD without adding any other 'funny' notes like the b9, natural 9th or the 6th like I would do normally!

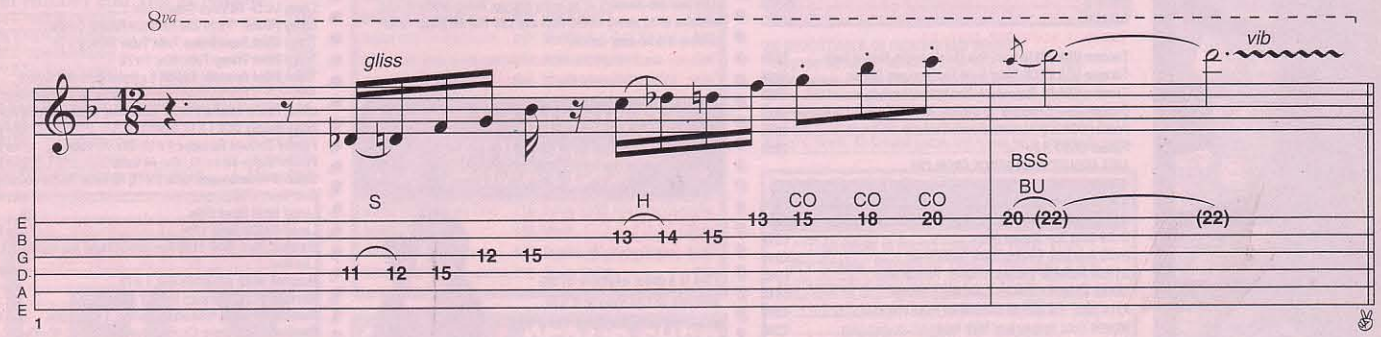
Exercise 11 & 12





Utterly crucial: Muddy Waters

Pictorial Press



As an inroad to learning the blues scale and becoming fully competent in using it in soloing, the best thing to do first is to learn the basic shapes as a framework and later on experiment with adding different notes and see what you can come up with.

As a suggestion, to start with, try playing along with the backing track five times and stay in position one the first time, position two the second, etc. This forces you to use shapes that you're not comfortable with.

As usual, have fun, experiment and always clean your teeth after meals! ❖

Shaun Baxter's Beyond Rock

HARD

Economy & Sweep Picking Techniques

Go easy on yourself and learn how to make the most out of every pick stroke!
Lesson by Shaun Baxter

GTCD TRACK 16

❖ **Remember, playing** fast and accurately using sweep picking doesn't involve superhuman speed, it involves the mastery of a particular skill; something that, with conscientious practice, is there for every level of player.

We're going to be studying ways in which extended arpeggios can be used to spice up your rock improvisation in the months ahead. However, before we start looking at specific ***arpeggio*** shapes, there are certain techniques that we need to explore to an adequate degree. These techniques include what are known as economy picking and left hand tapping.

We're going to start this month by looking at economy picking. This technique involves following a specific rule which, when applied, will guarantee that you use the least amount of strokes possible when you're picking.

Economy picking

The following diagrams show the same thing alternate picked in two different ways but, as you will discover for yourselves, one way is more economical than the other.

Ex 1/Fig 1 demonstrates the well-known principle, 'The shortest distance between two points is a straight line'. Here, the pick is working inside the two notes, whereas, in Ex 2/Fig 2 the pick has to pass over the string each time in order to pick it from the outside. This involves far more work with the picking hand, so from these two examples, we can see that there is a simple rule that ensures maximum economy when picking: always move the pick directly to each new string. However, applying this oh-so deceptively simple principle often involves having to sweep pick.

Sweep picking

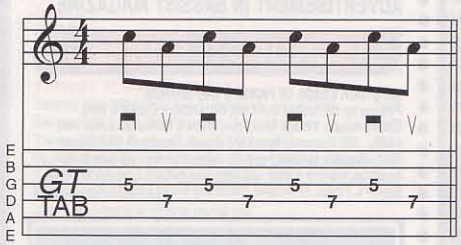
Sweep picking is a technique that involves playing more than one note with a single continuous pick stroke. This can only be done when changing from string to string.

Ex 3 shows a sweep picked Cmaj7 arpeggio. Although it looks as though Ex 3 is played using four separate down strokes, all four strokes are treated as one continuous down stroke across all four strings. The object is to use a controlled down strum action with the picking hand while only holding one

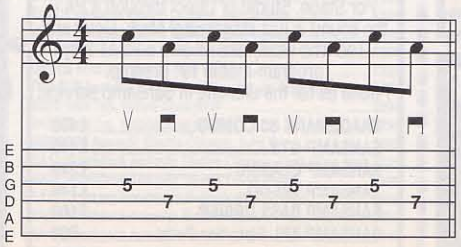
Shaun Baxter: he went beyond rock... and he ain't come back yet

❖ ***An arpeggio*** **is, quite literally, a chord played one note at a time – which makes arpeggios prime candidates for the art of sweep picking!**

Ex 1



Ex 2



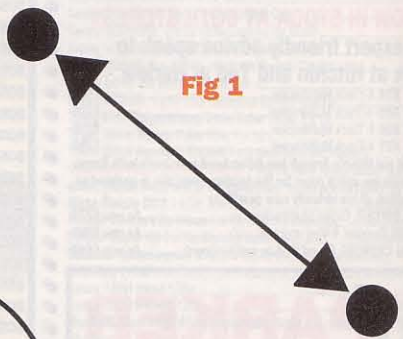


Fig 1

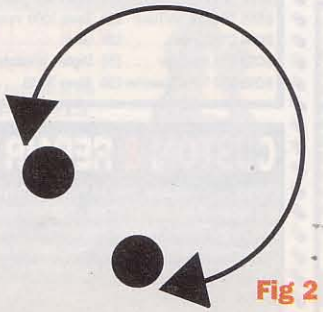


Fig 2

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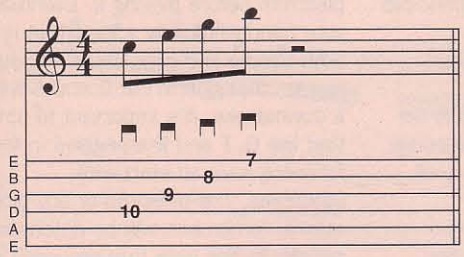
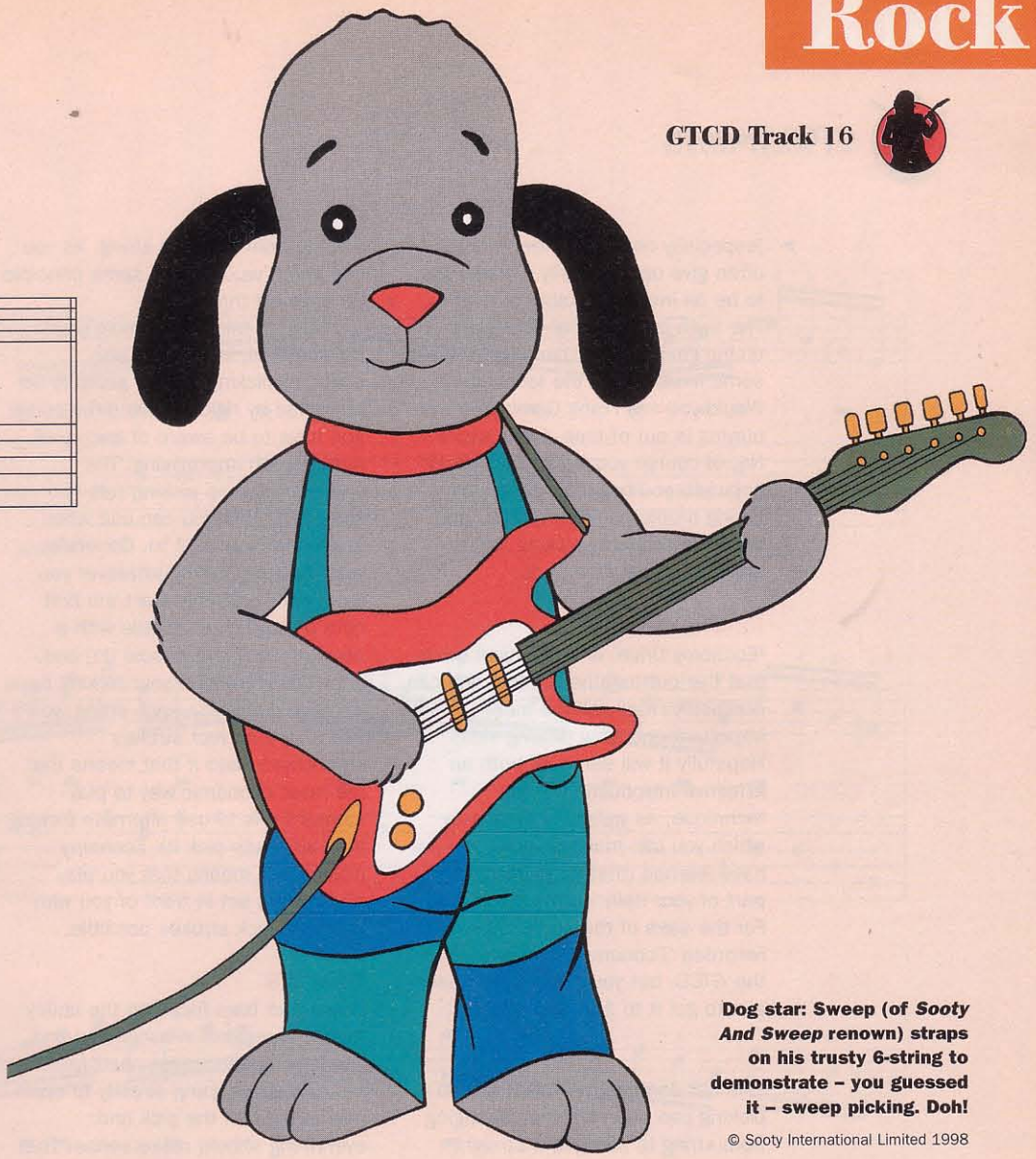
Ex 3



note down at any time with the fretting hand. This way, you should get the sound of distinct and isolated single notes that don't run into each other – as opposed to the sustained effect of a strummed chord.

Try to use as much wrist and as little lower arm action as possible. If you are to integrate sweep picking into your general picking, it's important that you have a consistent overall technique (that is, you shouldn't use a wrist action for all your alternate picking and then use some ungainly arm action each time you sweep).

It's also important that the listener isn't made aware of any particular technique being used when you're playing – that's your secret – they should just hear the notes.



Dog star: Sweep (of *Sooty And Sweep* renown) straps on his trusty 6-string to demonstrate – you guessed it – sweep picking. Doh!

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Summary

To summarise, then, economy picking involves combining alternate picking with sweep picking in order to obtain maximum efficiency of effort.

Letting go

Many players find it hard to let go of the musical knowledge and techniques that they've worked so hard to obtain. However, don't mourn unduly for all the patient hours, days, weeks, months and years of hard work that you've put into learning how to alternate pick because, to economy pick, you have to alternate-pick most of the time. It's just that you are now expanding your horizons in the process of adding another skill. At one time, sweep picking was considered to be a bit of a novelty, however, these days it's widely acknowledged (in blues, jazz and country as well as rock guitar) as being a rudimentary skill that has to be learned if you are to master the instrument. Today, a guitarist is expected to be able to play more than one note with a single stroke of the pick in the same way that a violinist is expected to be able to play more than one note with a single stroke of the bow.

Common problems with sweeping

There are two common problems that guitarists experience when first learning to sweep pick, and they are both related. Firstly, you may find that, although you're picking in the correct direction, the movement is staggered and not continuous. Unfortunately, if, for example, you play Ex 3 with what looks like four separate down strokes (however small) instead of one continuous down stroke, it means that there must be an equally minute upstroke in between each of them. In other words you are actually using seven strokes for four notes instead of one (which, of course means that you are using nearly twice as many strokes than you would be had you alternate picked the same example). Most guitarists stagger their sweeps like this because of the second problem, which is that, at first, sweeps are difficult to play at a controlled speed. So, when learning how to sweep pick, most guitarists are caught in a dilemma; when they sweep they play out of time so, in order to play in time, they end up not sweeping. My advice is to play out of time! At least you are sweeping and can then, with practice, try making the sweep action more controlled, whereas if you never commit yourself to the sweep you can never practise sweeping and so will never get it together.

If you're not sure if you are staggering the sweep movement or not, there are a couple of ways to go about finding out. Firstly, try pushing the pick quickly through the strings without worrying about your timing or your left and right hand ***synchronisation***. If this movement feels different to what you've been doing until now – it shouldn't! Secondly, if you find it difficult to sweep, say an arpeggio, past a certain speed you'll usually find that, coincidentally, it's exactly the same thing with separate strokes (for example, such as using four separate down strokes for the arpeggio in Ex 3).

As some guitarists experience some initial timing problems when learning how to sweep pick ➤

❖ ***Synchronisation*** **can be defined as two separate movements performed at the same time ie picking and fretting**

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➤ (especially on down sweeps) they often give up too easily – claiming it to be an insurmountable problem. The truth is, if you can hear your timing going astray then it's not some limitation to the technique. Would you say Frank Gambale's playing is out of time, for example? No, of course you wouldn't. Indeed, hopefully you haven't noticed any timing problems when *I* play – and yet I use economy picking for absolutely everything I do.

Economy drive

'Economy Drive' is a technical study that I've put together so that you can practise virtually all the most important economy picking skills. Hopefully it will serve as both an effective introduction to the technique, as well as a means by which you can maintain what you have learned (that is, by making it part of your daily warm up routine). For the sake of the study, I've recorded 'Economy Drive' at 104 on the *GTCD*, but you should eventually aim to get it to 144 and above.

Bar 1

This bar demonstrates how sweep picking can be used when changing from string to string in a straight scale run (both descending and ascending). Some players such as Frank Gambale, organise the left hand fingering of virtually everything they play so that they can sweep every time they change from string to string. To do this, they have to apply the following rules:

a) When travelling in one direction use an odd number of notes on each string.

b) When changing direction use an even number of notes on that string.

In this bar, I've used these rules so that you can sweep every time you change from string to string. As you can see, I've used the same principle for the next three bars.

Now, at this point, don't start thinking that, in order to use economy picking, you're going to be restricted by rigid left hand fingerings and have to be aware of each pick stroke when improvising. The odd/even sweep picking rule is something that you can use when and where you want to. Generally, you'll just be playing whatever you feel. You'll probably start the first note of any lick or phrase with a downstroke (most people do) and, once you've trained your picking hand to move directly to each string, you'll use all the correct strokes instinctively (and if that means that the most economic way to play something is to use alternate picking then alternate pick it). Economy picking just means that you play whatever is set in front of you with the least pick strokes possible.

Bars 5-8

These four bars focus on the ability to play arpeggios in ascending and descending sequences. Just follow the rule about going directly to each new string with the pick and everything should make sense. That is why, for example, the fifth note in bar 5 is played with an upstroke (that is, because the previous note was on the B string). As usual, make sure that you are sweeping everything with one continuous movement.

Bars 9-15

These bars contain a series of straight ascended arpeggios; each followed by a descending scale sequence of four.

After a few months of consistent practice (that's all) you'll be able to play through a section like this and automatically use all the correct pick strokes because, by then, it should start to feel totally unnatural for you to jump over a string with the plectrum before picking it. Eventually, your hand will follow a logic that is both simple and consistent. Although the Am arpeggio in bar 9 starts with a downstroke, it's important to note that the G, F and E arpeggios in the following bars all start with upstrokes. The direction of any pick stroke, remember, will be determined entirely by the note that precedes it (that is the Am arpeggio in bar 9 starts with a down stroke on the A string because it was preceded by an upstroke on that same string, whereas, by following the economy picking rule, the G arpeggio in bar 11 starts with an upstroke because the previous note was on the G string).

Bar 16

It's for this same reason that the first note of bar 16 is an upstroke and not a downstroke (as played on the similar figure which starts on beat three).

Notice how the odd/even sweep picking rules have been used in this bar (that is, four note changes of direction on the E string, vertical movement via a single note on the B string, a two note change of direction on the G string etc).

Bars 17-25

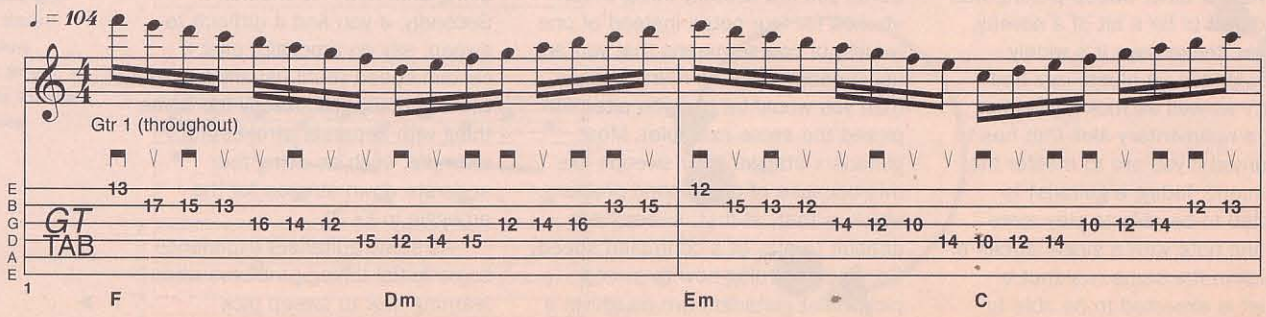
This final section is almost entirely alternate picked, but the object here is to get you to play 'inside' (as explained earlier in the lesson) rather than 'outside'.

Once more, notice that the very first couple of notes are different to the rest of the sequence because the first note of bar 17 is preceded by a note on the G string at the end of bar 16.

Next month

In our next crucial monthly installment we'll be studying the second and third guitar parts from 'Economy Drive'. ❖

Guitar #1



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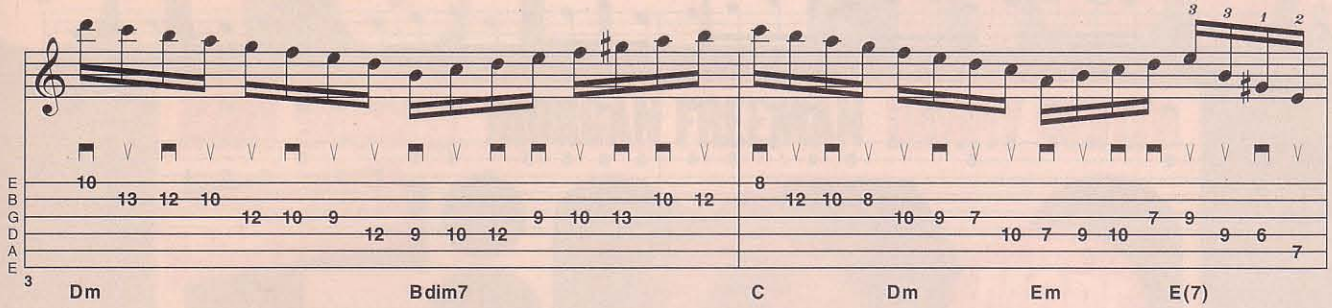

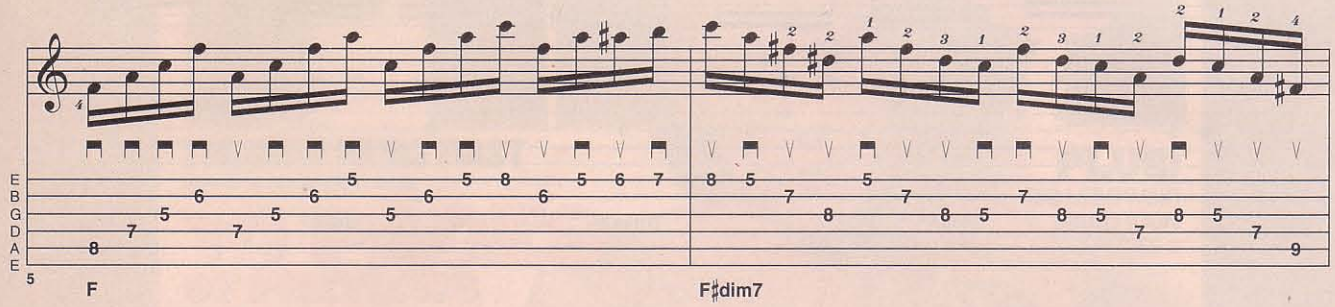

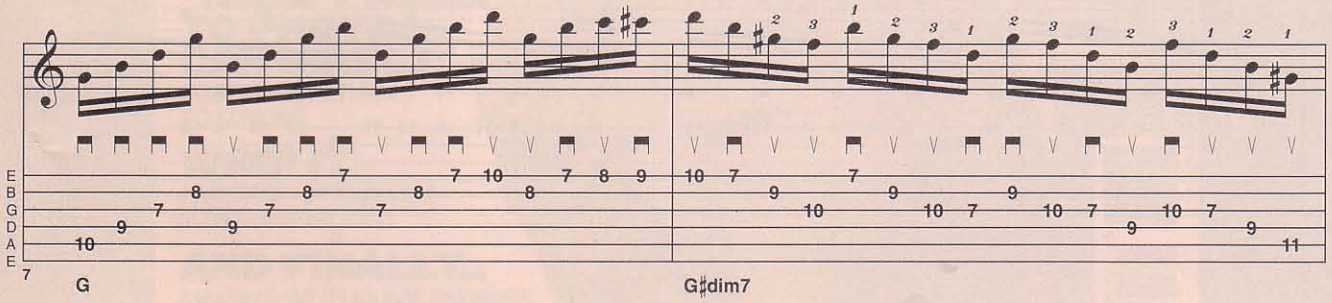

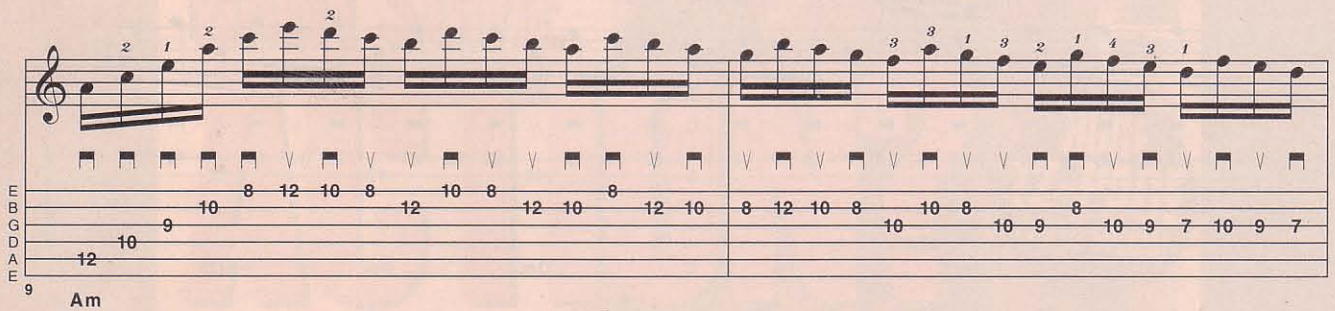

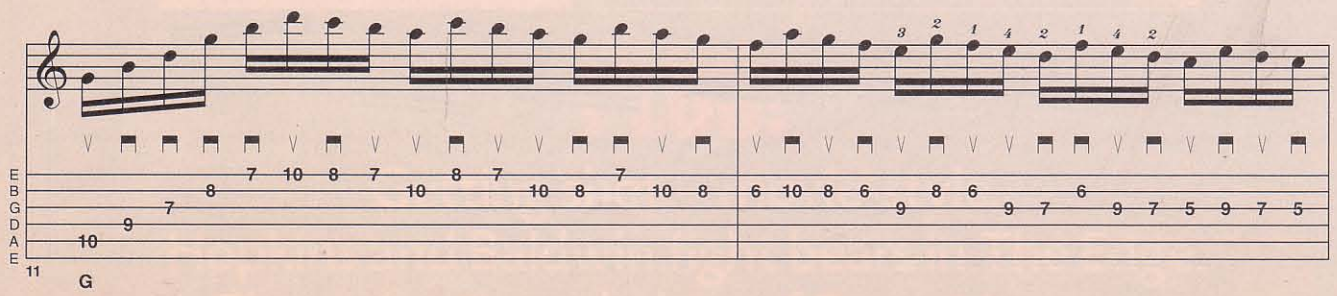
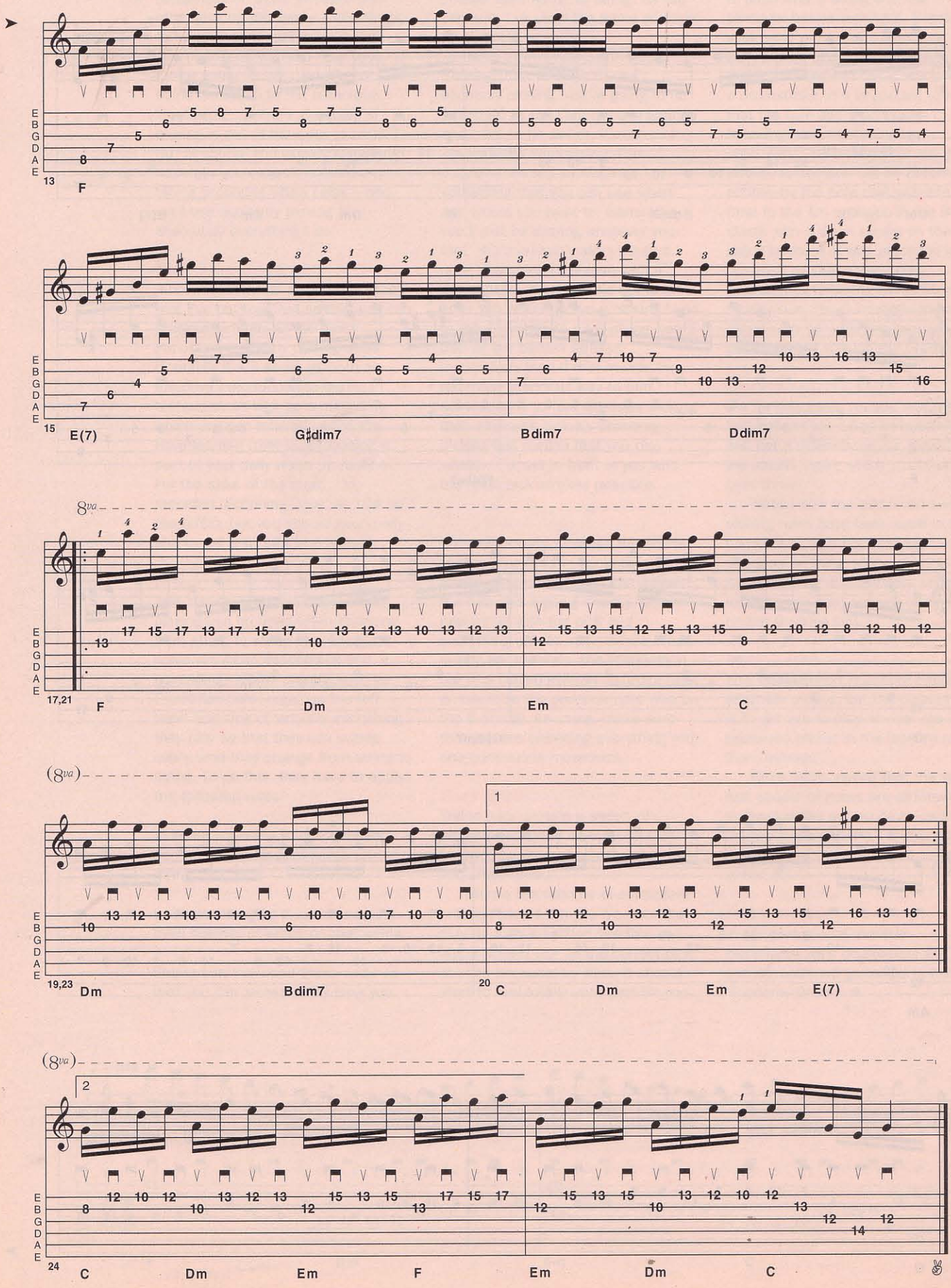
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